MARVEL COMICS
OFFICIAL MARVEL ZOMBIE™ MAGAZINE!
CBG FAN AWARDS
WINNER
FAVORITE PUBLICATION ABOUT COMICS
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$1.00 US
$1.25 CAN
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APR
UK 65p
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MARVEL AGE®
JOHN-- WHERE'S THAT MARVEL AGE COVER?
ROMITA
IN THIS ISSUE:
JOHN ROMITA SPEAKS

STAN LEE PRESENTS
MARVEL AGE®

Witterstaetter's Witticisms

According to the reference book *"Matters of Fact,"* the longest kiss on film was performed by Regis Toomey and Jayne Wyman in a movie called *"You're In the Army Now,"* released in 1940. The kiss lasted 185 seconds.

The longest kiss on record that was not performed for a movie was accomplished in 1984 in Chicago, when Eddie Levin and Delphine Crha kept their lips pressed together for 17 days and 10 1/2 hours.

The longest kiss under water was achieved in Tokyo in 1980, by Toshiaki Shirai and Yukiko Nagato, on Fuji TV. Their aquatic amour lasted two minutes and 18 seconds.

But hey, we've got them all beat! When our characters kiss, it lasts as long as one single copy of that comic exists. And, it's eternal -- no matter if one of them dies, or marries someone else, or finds out their true love is really a costumed super hero, that kiss is still there!

You want some examples?

Well, okay, there are the playful kisses like Marlo smacking Bruce on page 15 of THE INCREDIBLE HULK #388 followed by a more meaningful one from Betty on page 30 of the same issue.

There are the confusing kisses like Peter Parker puckering up for the Black Cat in THE AMAZING SPIDER-MAN #256, when we know he'd really rather be smooching with Mary Jane like he is in THE AMAZING SPIDER-MAN #292.

And let's not forget the passionate kisses full of feeling like the ones between Karen Page and Matt Murdock in DAREDEVIL #86 and Gwen Stacey and Peter (again) Parker in AMAZING SPIDER-MAN #122. And, if you still think a kiss is but a kiss, take a look at Conan and Belit in CONAN SAGA #50! Whew!

Why make so much of a kiss? It is thought by thoughtful anthropologists that the act of kissing lips or cheeks or of rubbing noses is the long outcome of our first sniffing our prey, or food, or a potential mate before making too much of a commitment to move ahead.

Maybe. Maybe not.

But hey, as far as instinctual behavior goes, it's first rate! Hope you had a Happy Valentines Day!

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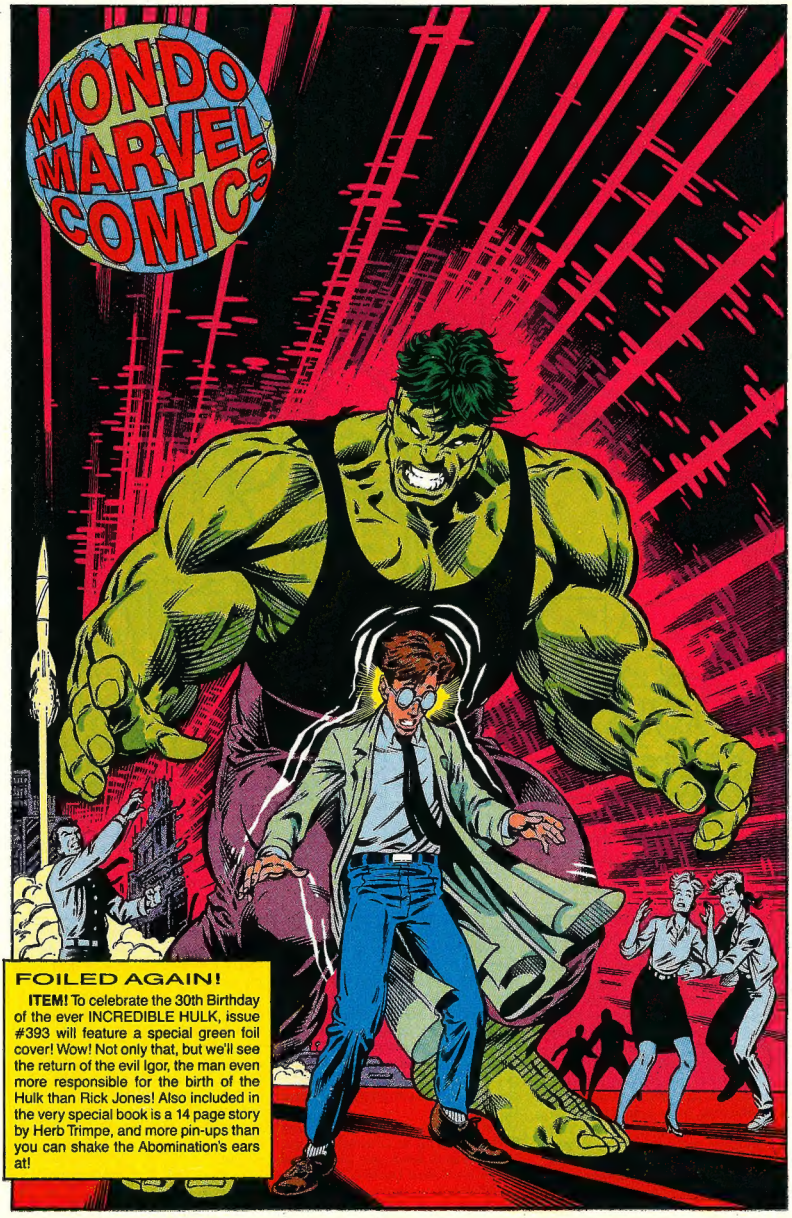
MARVEL AGE® Vol. 1, No. 111, April, 1992. (ISSN #8750-4367) Published by MARVEL COMICS, Terry Stewart, President; Stan Lee, Publisher; Michael Hobson, Group Vice President, Publishing. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. **SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES.** Published monthly. Copyright © 1992 by Marvel Entertainment Group, Inc. All rights reserved. Price $1.00 per copy in the U.S. and $1.25 in Canada. Subscription rate for 12 issues: $12.00 U.S.; $24.00 foreign and Canadian subscribers must add $8.00 for postage and GST. GST #R127032852. This periodical may not be sold except by authorized dealers and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. MARVEL AGE (including all MARVEL titles and prominant MARVEL characters featured in this issue and the distinctive likenesses thereof) is a trademark of MARVEL ENTERTAINMENT GROUP, INC. **POSTMASTER: SEND ADDRESS CHANGES TO MARVEL AGE, c/o MARVEL COMICS, 9TH FLOOR, 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016.** Printed in The U.S.A.



FOILED AGAIN!

ITEM! To celebrate the 30th Birthday of the ever INCREDIBLE HULK, issue #393 will feature a special green foil cover! Wow! Not only that, but we'll see the return of the evil Igor, the man even more responsible for the birth of the Hulk than Rick Jones! Also included in the very special book is a 14 page story by Herb Trimpe, and more pin-ups than you can shake the Abomination's ears at!

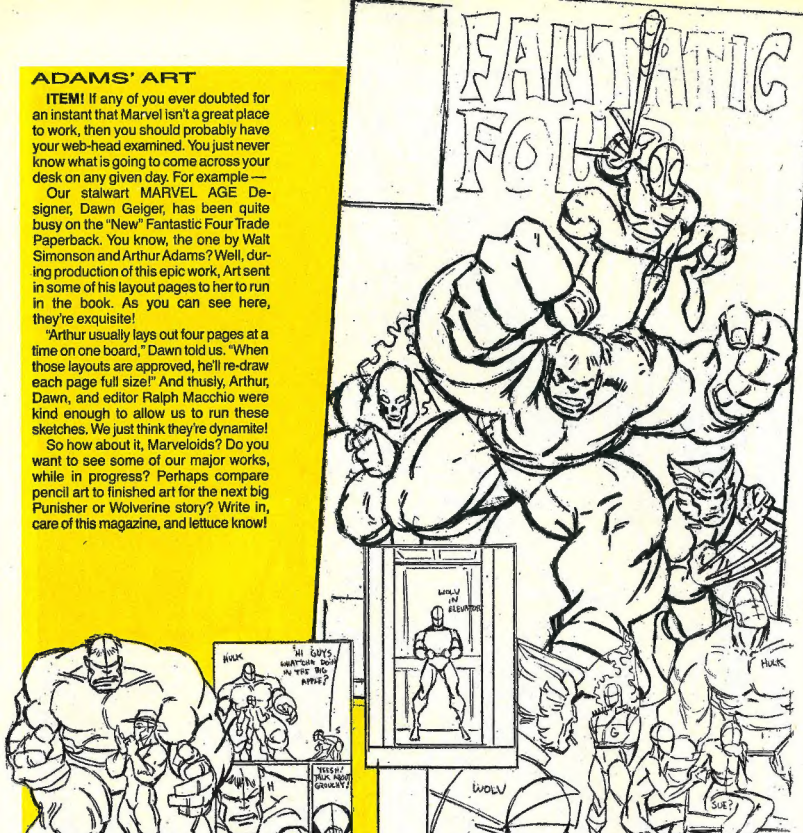
ADAMS' ART

ITEM! If any of you ever doubted for an instant that Marvel isn't a great place to work, then you should probably have your web-head examined. You just never know what is going to come across your desk on any given day. For example —

Our stalwart MARVEL AGE Designer, Dawn Geiger, has been quite busy on the "New" Fantastic Four Trade Paperback. You know, the one by Walt Simonson and Arthur Adams? Well, during production of this epic work, Art sent in some of his layout pages to her to run in the book. As you can see here, they're exquisite!

"Arthur usually lays out four pages at a time on one board," Dawn told us. "When those layouts are approved, he'll re-draw each page full size!" And thusly, Arthur, Dawn, and editor Ralph Macchio were kind enough to allow us to run these sketches. We just think they're dynamite!

So how about it, Marveloids? Do you want to see some of our major works, while in progress? Perhaps compare pencil art to finished art for the next big Punisher or Wolverine story? Write in, care of this magazine, and lettuce know!



THE MEDIA WATCH GROWS

ITEM! You guys are good, we'll give you that. Ever since we mentioned in passing that you should keep your eyes peeled for Marvel Comics appearing in the mainstream media we've been barraged by hungry No-Prize seekin' Marveloids. Take a gander at *this* batch!

Sean Jordan, of Halifax, Canada, writes to us concerning the October issue of *Nintendo Power Magazine*, which profiles the new "Captain America and the Avengers" and "Wolverine" games. The Wolvie game features Psylocke and Havok, and in the Avengers game, Cap and Hawkeye battle the Wizard! Good work, Sean, but do you remember *Pong*?

"Eye" Andrew Bautista (don't ask!) found a piece on Todd McFarlane and Spider-Man in the June 1991 issue of *Boy's Life Magazine*. The orbular one also spotted a story in the October 20th edition of the *Chicago Tribune* about Marvel's 50th anniversary, and the facts about our esteemed comics family going public. So, Andy-Eye, munch a double-cheeseburger as you admire your double No-Prize.

The venerable Chris Khalaf and Kevin R. Rassler, (a big fan of wrestling?) spotted pictures of Black Bolt and Captain Marvel on Robert DeNiro's cell wall in the Martin Scorcese flick, *Cape Fear*. Kevin went on to say in his letter that he hopes Hollywood gives the Marvel characters a bigger role in their next movie. We agree!

But perhaps the zaniest entry of the month goes to Nicholas Tiedman, of Springfield, Mass., who sent us a clipping of the November 22 edition of the *Hi And Lois* newspaper strip, where son Chip gets daddy Hi hooked on the new X-MEN comic book! A special No-Prize to Nick, and all of our other inductees to this month's Media Watch! Congratulations for entering our time honored clique!

COW OF THE MONTH

ITEM! Continuing our coverage of Marie Javins' Wall of Bovines, this month is a special cow by X-MEN superstar Jim Lee. Marie is quite proud of this sassy bovine, and recently tried to auction the piece at the chic and elite Sotheby's. Marie fetched her asking price of $38,000, but then shocked the auctioning world when she declined to sell. "I was just being brassy," she was quoted.

MARK OPENS HIS HEART AND HIS HEARTH!

ITEM! MARVEL AGE would like to express its thanks to Senior Executive Editor Mark Gruenwald for opening his heart and his hearth at his Friday the 13th Christmas Party. It was a swell bash, with a jocular time had by all. By the way, Mark, we're *really* sorry about that Monet. . .

FORBIE AWARDS UPDATES!

ITEM! Well, our much balleyhooed Forbie Awards are over and done with, but it seems we're *still* getting entries. MARVEL AGE would like to take this opportunity to thank super-ultra-hipsters Carrie Ann Kawa, Matt Smith, Bart Leatherman, Erick Laffely, Joao Venture, WAM! Alex Harris, Agent #427, B. Kuwana, and Chad Hay! Good work, Marveloids!

MARVEL® TOP TEN LIST

Nobody will deny the enormous impact that the *Marvel Universe Trading Cards* have had upon the industry at large. After just two short years, it now seems that everyone and his brother have their own series of cards. From the *D & D* clowns, to pro wrestlers, even *Operation: Desert Storm,* it seems that to be *anybody,* you've gotta be somebody first. And to be a somebody, you've gotta have your own trading card. Heck, even the lowly Assistant Editors have cards now!

So, just keep up with the mania, here's our *Top Ten List of Marvel Characters Who Have Been Totally Dissed And Don't Have Their Own Trading Cards.*

10. *The Falcon*
9. *The Matador*
8. *Champion*
7. *Lockjaw*
6. *Crusher Hogan*
5. *The Shocker*
4. *The Prowler*
3. *The Living Eraser*
2. *The Terrible Toad-Men*
1. *Rick Jones*

—Mike Lackey

MOVIN' ON UU-UUUP!

ITEM! Taking over the MARVEL AGE editorial reigns as of next issue will be "Swingin'" Steve Saffel. Renee has some big projects for 1992 in store, including SHE-HULK and PUNISHER trade paperbacks, and I'm traveling over to Marvel's Special Projects Department to work on trading cards and posters.

So?

Well, my new boss will be none other than "Groovy" Glenn Herdling, editor of NOMAD and my pal since the 3rd grade.

Over the years, we created dozens of home-made characters and comics. . . Glenn writing and I did most of the art. But, probably our brightest achievement was in the 8th grade, as we shared Mrs. Varetoni's English class. I swear that woman hated me; sending me to the office every day, and refusing to acknowledge my first name. *"Lackey,"* she'd scream, her voice like fingernails on a blackboard, *"go to the office!"* Glenn ate it up.

As a way to get out of that wretched class, Glenn and I collaborated on an adaption of J.R.R. Tolkien's classic, *The Hobbit.* We got up to #3, which left Bilbo Baggins flying over a cliff after being chased by the Goblins. So here, for mostly personal reasons, is a fifteen year old collaboration by Marvel's newest (and oldest) editorial team — Glenn and Mike!

"GREAT" MOMENTS IN MARVEL HISTORY

This month, we look at one of Marvel's most popular cover concepts: a bunch of guys on the left-hand side of the cover vs. a bunch of guys on the right! This idea has turned up on countless covers over the years, both from Marvel and our competition. For some reason, it seems especially popular with the AVENGERS, where it has been done at least half a dozen times. In recent years, the idea has proven to be as popular as ever, as evidenced by the covers to NEW WARRIORS #4 and SPECTACULAR SPIDER-MAN #170, which came out virtually on the same month!

THE AVENGERS
NOW BY MY HAND SHALL PERISH A VILLAIN!
THE WORLD'S MIGHTIEST SUPER-HEROES IN MORTAL BATTLE WITH THE WORLD'S DEADLIEST VILLAINS!

Just goes to show that the truly great ideas are timeless! We're sure this is one cover idea that will be popping up many times in the future. (Special thanks to "Funky" Fabian Nicieza and "Evil" Evan Skolnick for suggesting our topic this month.)

— *"Big Beating Around the Bush"* Barry Dutter

MARVEL® TRIVIA QUIZ

More than possibly any other artist, John Romita's work sums up the Marvel look. "Jazzy" Johnny's run on AMAZING SPIDER-MAN made it Marvel's best-selling title in the late 60s, and over the years, his powerful pencils on Marvel covers and his work as Marvel's Art Director have propelled many more titles into the stratosphere. But it was a self-portrait he did well over twenty years ago, sitting at his drawing board dreaming of super heroes, that may have endeared him to Marvel readers as much as his pulse-pounding penciling — he looks just like one of us, y'know? As we honor the senior Romita this month, look back with us now over some of the finer details of his life and work. Answers, as always, on page 31.

— Brian Nelson

1) The touch-up art team that John Romita heads is colloquially known as:
A) Damage Control
B) Romita's Raiders
C) Romita's Redskins
D) Romita's Rednecks

2) John's work as art director sometimes goes hand in hand with the work of his wife, Virginia, as Marvel's
A) Vice-President of Business Affairs
B) Traffic Coordinator
C) Head of Merchandising
D) Ingenue Par Excellence

3) John reached an even wider audience than comics would permit through his work on:
A) the Merry Marching Society
B) the Spider-Man newspaper strip
C) the Marvel plastic pillows
D) the Desert Storm campaign

4) John is primarily known for super heroes, of course, but he also drew the tale that introduced:
A) Satana
B) the Manphibian
C) Rocket Raccoon
D) Goose Rider

5) John's CAPTAIN AMERICA work included a turning point story in which Steve Rogers decided to enter a new field of work, as a:
A) policeman
B) politician
C) comic book artist
D) heart-lung machine repairman

6) John's portfolio of exemplary covers includes, among many others, the first issue of:
A) LUKE CAGE, HERO FOR HIRE
B) DRACULA LIVES!
C) GIANT-SIZE X-MEN
D) GUNS AND AMMO

7) As the first artist to draw FANTASTIC FOUR after Jack Kirby's departure, Romita's first assignment was a tale leaving the FF in the middle between:
A) the Mad Thinker and the Puppet Master
B) Galactus and the Silver Surfer
C) Namor and Magneto
D) Anita Hill and Clarence Thomas

8) One of the classic Romita SPIDER-MAN stories introduced the Kingpin's son, who battled his father under the guise of:
A) the Crime- Master
B) the Schemer
C) the Rose
D) Oderus Urungous

9) John's tenure on AMAZING SPIDER-MAN allowed him to team the webslinger with a number of vivid guest stars; which one of them encountered Spidey *first* during Romita's run?
A) Iceman
B) Medusa
C) Ka-Zar
D) Forbush-Man

10) John won the Spider-Man penciling assignment when Stan Lee and Steve Ditko parted ways over:
A) the use of communist villains
B) the secret identity of the Green Goblin
C) the appearance of Mary Jane Watson
D) the old "Less Filling-Tastes Great" debate

11) After years of drawing romance comics, Stan asked John to return to Marvel to draw:
A) DAREDEVIL
B) DR. STRANGE
C) THE HUMAN TORCH
D) the Bullpen Bulletins page

12) As he described in the John Romita Interview published in FOOM Magazine, John and Stan Lee first met:
A) on the Statue of Liberty
B) in the Empire State Building
C) at Bob Kane's house
D) on a blind date

JOHN ROMITA SPEAKS

The name John Romita is virtually synonomous with Marvel Comics. His art has appeared in virtually all of our flagship titles, and his style has influenced a generation of artists. John is now entering his 26th year as a Marvel staffer, as well as having over 15 years freelance experience before that! We here at MARVEL AGE felt it was more than about time for this very special retrospective of the man and his art. . . straight from John himself.

MARVEL AGE MAGAZINE: *How did you first become interested in comics?*

JOHN ROMITA: Well, actually I loved comics in high school, but I couldn't get a cartooning course in school. So I studied illustration. I figured magazine illustration was a better choice for making a living than comics, anyway. So, in my last two years of school, I got some full color illustration training. When I got out, I got a couple of temporary jobs doing illustrations, but nothing steady. So I had to settle for a job for about 26 dollars a week, working as a glorified office boy in an art department. A lot of lettering, and touch-up jobs.

MAM: *The way your Raiders do today?*

JR: Yes. I did Coke bottles, drawing condensation on the glasses, or the fizz coming out the top. I did that for about two and a half years. The highest I got was about 32 dollars a week. I later ran into a guy I had gone to school with, who had gotten into comics as an inker. He asked me if I'd ghost a comics pencil job.

So I ghosted it, and it was painstaking, because I'd never done comics before. He sold it, and we became a team. He was working for Stan Lee at the time. This was late in 1949. I was 19 years old. Stan didn't know me, because this guy was representing my work as his. I later quit my job sometime in 1950 to devote myself to comics, ghosting for this guy. I did some crime stories, romance stories. . .my first story was a love story, for *Famous Funnies*. The editor must've been a philanthropist, because they paid me for it, but never printed it. It was so bad. . .just dreadful.

You see, I'd never drawn women before, not to speak of, anyway. So I devoted myself to learning anatomy. It was a good thing, too, because I ended up doing romance books, about eight years later. Just about the time I was starting to roll with this guy, I got drafted.

I took my basic training at Fort Dix, and while I was there, I called a friend of mine who was stationed on Governor's Island in the recruiting department. So I called their art department and asked if I could show them my samples. So, on my first three-day pass, I went up to New York and showed them my samples, and he said he'd try and get me as soon as I was out of Basic Training. I was hoping I could get the assignment before I was shipped overseas.

I was in limbo for a week after Basic, and I was set to go to Germany. And then this guy calls up, and gets me assigned to Governor's Island. I was assigned there in the last 18 months of my service. I ended up doing recruiting posters, brochures, and army posters of all kinds.

MAM: *When did you actually hook up with Stan?*

JR: I went up to Stan Lee while I was still in the service, and told him I'd been working for him for 6 months, anyway. And he gave me a penciling and inking job. He'd give me work whenever I could get a weekend off. And I'd bring it up to him, because I had a Class-A pass, enabling me to leave the Island whenever I wasn't working. So, I'd come up in uniform to drop off the work.

MAM: *Much like artist Mike Harris does today with editors Don Daley and Glenn Herdling?*

JR: Yeah. I think I told him that story.

Stan automatically assumed that I was an inker. I didn't want to say no to Stan. So he gave me my first job as an inker, which was pretty crude, but he didn't object to it. He let me earn while I was learning. I'd get a story, do it during the week, bring it in and take another. So, much to my surprise, I was earning a living in comics.

I always figured it was a temporary thing, because I thought comics were in the last gasps of its existence. I predicted that television was going to destroy comics. I was just married at the time, and I told my wife, Virginia, that I would continue in comics until they dried up. Maybe two or three years and then I'd do illustration in some studio. But it never faded out!

MAM: *They almost did, as a result of Frederic Wertham's crusade.*

JR: Yes, Stan practically shut down. He wasn't buying any more work, and that's why I went to DC. I did romances then for eight years. Then, when that dried up, I went around to the editors. They either

Satana-pen & ink wash on vellum.

ignored me or didn't have anything.

MAM: *Was that because they looked down on the romance books?*

JR: I don't know. Julie Schwartz always said that he was on vacation when this happened, otherwise he wouldn't have let me get away.

When I got out of the army, I continued working for Stan, from 1951 to 1958. I've been 26 years with Marvel Comics, and that doesn't include these seven years. That doesn't include my eight years at DC, either. All told, I've been in this business about 42 years.

MAM: *You mentioned in our previous talks about DAREDEVIL that you were burned out pencilling at DC, and that you wanted to be strictly an inker when you came to Marvel.*

JR: I went back to Stan, this was in 1965. I told him I was really burned out on comics after eight years of romance books, I was really disgusted. I really wanted to get out of comics, and if I did anything for him, it would just be inking. By this time, I was 15 years in the business, and I felt like I'd been treading water. So he said okay.

I inked one story before he sandbagged me into penciling DAREDEVIL.

MAM: *Which brings us up to our earlier discussion for our DAREDEVIL issue, where you went into working from a plot for the first time, as opposed to drawing from a full script.*

JR: Exactly. I worked from a plot for the first time in my life. I didn't know how I was going to continue, I thought it'd be too exhausting. I worked from Jack Kirby's breakdowns for some ten page HULK stories, and two DAREDEVIL issues. Stan thought my storytelling was too mild . . . too sedate. I learned quickly enough from Jack, though. I managed it, and did DAREDEVIL for seven or eight issues until Stan put me on SPIDER-MAN.

MAM: *Why did Stan put you on that book, instead of any of the other titles?*

JR: Ditko had been threatening to leave for several months, and Stan just asked me to take over the book. Stan had given me a sort of trial in the DAREDEVIL book, when Spider-Man was a guest star.

MAM: *So you actually drew Spider-Man in DAREDEVIL before AMAZING?*

JR: Right. I didn't think I did it that well, but I guess Stan figured I would develop.

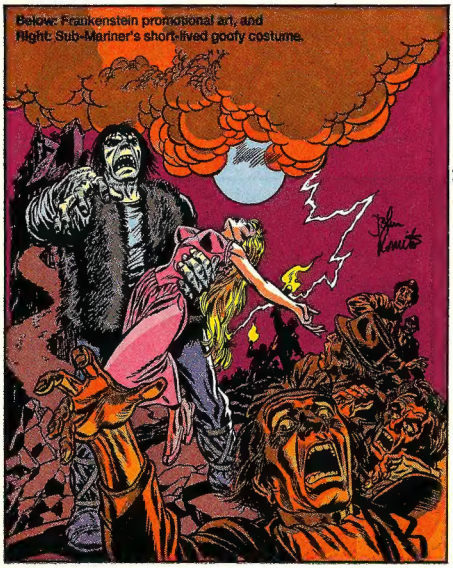
When I took over SPIDER-MAN, I thought it was only temporary. I thought Ditko might change his mind, and possibly come back. So I simulated Ditko as closely as I could, with a lot of thin lines and small panels. . .it wasn't my natural style. I did it for months like that.

MAM: *These were issues #39-40, the Green Goblin unmasking stories?*

JR: Right. I even did them in a different inking technique. I figured that when he came back, there wouldn't be any interruptions in the flow of the book. I never dreamed I would replace Ditko.

Editor's Note: If you don't have these issues, then check out the VERY BEST OF MARVEL COMICS, or MARVEL MASTERWORKS VOL. 16, both of which reprint this classic two-parter!

Below: Frankenstein promotional art, and
Right: Sub-Mariner's short-lived goofy costume.



JR: I was on AMAZING for six years, with some interruptions due to emergencies. Say Stan needed help on CAPTAIN AMERICA, he'd take me off SPIDER-MAN for a few issues. He put me on FANTASTIC FOUR when Jack Kirby left. I was Stan's pinch hitter.

MAM: *What kept you on AMAZING so long? Was it a labor of love?*

JR: It just kept building, every time we tried a new trick in the storyline, it worked. Sales picked up. When I came

Above: John's Army recruiting poster, **Right:** Art from one of Marvel's 1970's rock albums, **Below:** "Spidey Kids" sketch, a proposal turned down by Stan Lee, and **Left:** Blue Pencil sketch of MJ.

on the book, it was #2, right behind FF. After a while, we became the #1 best seller. I don't know if it would've happened anyway. I don't know if I was instrumental in that, or not.

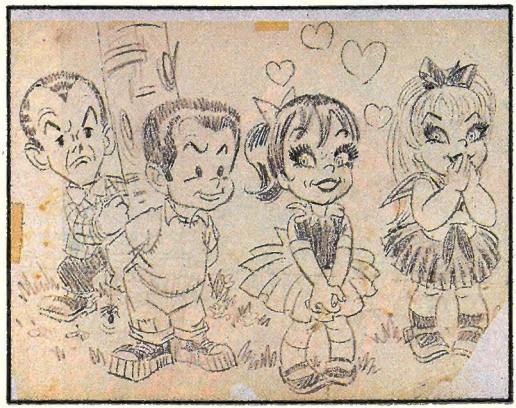
MAM: *Ah, you probably were!*

JR: Well, I raised the sales on DAREDEVIL, too. Stan had me pegged as some kind of a genius.

MAM: *Many of our Marveloids would be inclined to agree with him on that. What do you think the key to your successful collaborations with Stan was?*

JR: I told the story the way he liked it. We saw eye to eye on that. Where the stories come first, the characters came first. Not the artwork. Of course, we got a lot of mail complaining, "why isn't Ditko still on the book?" I had this strange, uncomfortable feeling that I was being rejected.

My philosophy is that when the artwork gets to be too obvious, and it's done for sensationalism. . .when it starts to become more important than the story,



you're really defeating yourself. Over the years, there have been guys who are beautiful shot-makers, but the characters don't hold up.

MAM: *When we spoke to John Jr. in MARVEL AGE #108, he echoed those exact sentiments, saying he feels that the craft of storytelling has been lost in the shuffle of the "Pin-Up Craze."*

JR: We're going through a period of that, yes. Now we have shots with a lot of movement, and impact, but no human emotion. . .except maybe fear or revenge. During the last few years of AMAZING, all of the relationships in the book have dwindled away. There are no emotional subtleties. Just very dynamic art. Now we have a whole group of young artists who feel that that's all that they have to do.

I do worry whether or not our young artists will have trouble telling a story when the time comes. We're still character-generated, not creator-driven. Who knows? Maybe that's the future of comics. 3-D and stereoscopic sound? Sales are good, so we're not doing anything wrong. But when the talented guys step down, and they may be stepping down faster than we want, the danger is that youngsters replacing them won't be able to dazzle anybody because the audience might've already become jaded by all this.

MAM: *How else would you differentiate between the "Old-Timers" and the "Up And Comers?"*

JR: Well, we did comics because it paid our bills. If I could've gotten better paying magazine illustration jobs, I would've done that instead of comics. I did it solely to make a living. These youngsters are also giving up more lucrative oppor-

Right: Weird story here, kids. In the late 1960's, John Jr. had invented a character called "Prowler," who wasn't that different from a guy Stan and John Sr. were working on, called "Creeper." When Stan saw JR Jr.'s vision, he combined the two for the classic Hobie Brown anti-hero. Here's John's design sketch.

tunities to work in comics. Guys like Frank Miller have had a real effect on comics, in a positive way. It's heartening to see that kind of dedication. I never had the lofty aspiration of taking over a book and "making it my own." I'm an illustrator. I take the material and illustrate it.

That's the major difference. . .and I think it's great! If anything can explain this boom we're experiencing as an industry, it's that the youngsters have taken on the responsibilities of caring for our characters.

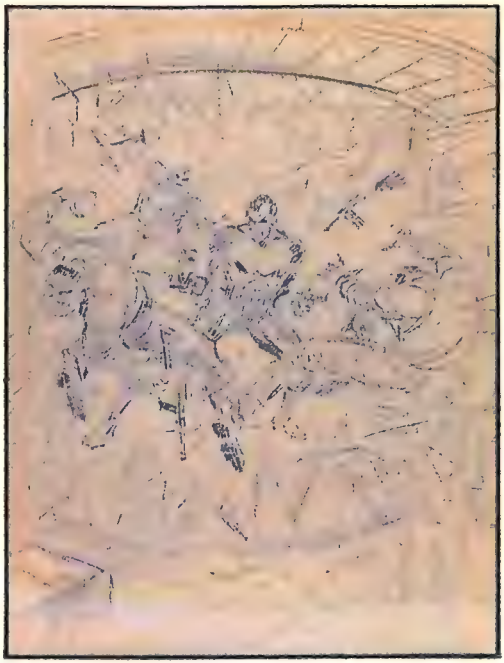
MAM: *How did you become Marvel's Art Director? Was it related to your leaving SPIDER-MAN?*

JR: Well, I did it unofficially for years. I'd plot SPIDER-MAN with Stan, and then call the artist on the phone, and tell them what we needed. So, I was off the book, but I was kept around for quality control, constantly tweaking or correcting things. So my name was on the book many times when I did very little on a given issue.

Stan also had me doing cover sketches and talking with young artists, teaching them the *Marvel Way.* Stan always groomed his talent, and I took on that responsibility many times when he was too busy. Sometimes I'd be at my desk working, and I'd look up, and Stan had some kid with him that he'd pawn off on me to show them the ropes. Then he'd run out.

MAM: *Did you ever work with John Jr.?*

JR: Yes, I inked 2 or 3 books he penciled, but I didn't hire him. I didn't want to be accused of nepotism. But Marie Severin hired him, and that was okay.



Clockwise: Blue pencil sketch for 1st Punisher solo story, MARVEL PREMIERE #1, sketch for Hobgoblin, Pen & Ink sketch for SAVAGE TALES #1 cover.

MAM: *What happened when when Jim Shooter took over?*
JR: He formed our Special Projects Department with Sol Brodsky heading things up. Custom comics, children's books, coloring books, goofy things like that. I did a lot of work there during that time, but it kept me out of the regular newsstand circulation.
MAM: *All of this was while doing the SPIDER-MAN newspaper strip too?*
JR: Yes, I'd do the strip three days a week, and then I'd work for Marvel on the other two. I kept a sign on my door saying *"Do Not Disturb"* and Stan and Sol would take great delight in barging in anyway.

Then, in 1984, Shooter made me the "Official" Art Director, set up the Raider program. Covers were my primary assignment, and then I'd direct the Raiders through the interior corrections.
EDITOR'S NOTE #2: See Nel Yomtov's informative article on Romita's Raiders on pages 12-14.
MAM: *Did things get off to a bumpy start, or was it pretty much smooth sailing?*
JR: It was a little hairy for a while, there. Shooter was very particular, and would make massive changes in the book. . . sometimes we'd have to re-draw practically a whole book. Especially when we did SECRET WARS. So, we did have a few rough spots at first, but now the Raider program almost runs itself.

And that brings us up to the present. I've been here 26 years. And for the most part, it's been just great.

—Mike Lackey

Clockwise: Blue Pencil for another Punisher cover, the vampish Tigra, and the first ever sketch of Mary Jane Watson-Parker!

ROMITA'S RAIDERS

Tucked away in a distant corner of the tenth floor offices of Marvel Comics at 387 Park Avenue South, NYC, toils a group of young artists plying their trade under the watchful eye of Senior Art Director, John Romita Sr.

Technically, they should be referred to as the Art Corrections Department, but they are more commonly and affectionately known as *"Romita's Raiders,"* masters of the 'quick fix.'

Back in 1984, it had become apparent that one artist alone could no longer effectively handle the volume of art corrections created by the growing number of titles Marvel was producing. The chores of redrawing figures, correcting likenesses, fixing costumes and adding backgrounds to the original art before it was sent off to the printer had simply become too demanding.

"It was Jim Shooter's idea to assemble a small group of artists who would handle the corrections," Romita recalls. "He saw the growth we were experiencing and correctly anticipated the explosion the industry was yet to have. Jim worked out the details and asked me to administer the daily activities of the group," he adds.

The idea worked well with Romita carrying the Raiders project alone, but eventually he had to bring in an assistant in order to free him up to concentrate more fully on cover designs and special projects commitments. Don Perlin was his first Managing Art Director, followed by Tom Morgan and presently it's Steve Geiger, a former Raider himself. Romita relies heavily on Geiger who "really has the most contact with the Raiders. Steve is confident, quick and stays on top of things.

The format Romita and Geiger work with is basically the same today as it was seven years ago. Three artists, selected after a review of their art portfolios and samples, are offered the opportunity to work in the offices daily and learn their craft from guys like Romita and Geiger — honing their skills and getting the most out of them. In exchange, the hard-working trio performs the careful and often last minute surgery on artwork that needs correcting and fine tuning.

Romita is careful to point out that this is not a training program — it is an apprenticeship. "The participant might be called an 'entry level' artist. They can already draw — many of them have already had work published elsewhere. What we try to do is polish their skills, offer criticism and give direction, helping them to break some bad habits along the way, if we can."

Each artist is allowed to stay on as a Raider for a maximum of one year at which point another qualified applicant takes his place behind the drawing board. "The revolving door policy is a fair one and has enabled many artists to get into the program," Romita notes.

The apprenticeship opens up great opportunity for the participant. Inker Bud LaRosa attributes his ability to "assimilate different art styles and subtleties into my own work" as being a result of his apprenticeship. "I've learned more in my short stay with John and Steve than being trained in school," he adds.

Access to art books, contacts with editors, learning production and printing techniques, appreciating the commitment to deadlines and learning to work under pressure are all things that John Kaliscz, a Raider since September, 1991 and La Rosa agree on as being a few of the important benefits the program affords.

In addition, the Raider's office happens to be a high-traffic zone at almost

BEFORE

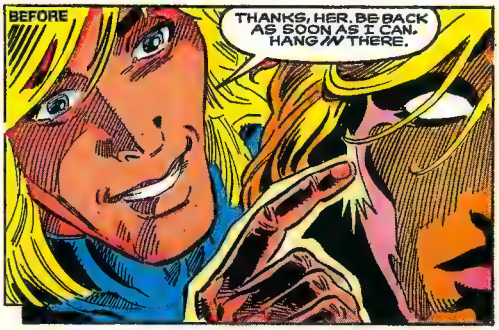
all times — often as a stop-off place for freelancers who are meeting with editors to discuss their latest assignments. When they come by its usually to look over the shoulders of one of th Raiders and offer some advice and words of encouragement. "Artists walking around will just pop in and be very helpful. Joe Rubinstein and Mark Texeira are always full of good tips," says LaRosa.

The 'studio' feel of a few guys sitting around and working closely together provides a forum for feedback and the chance to exchange our work philosophies," LaRosa claims.

The chance to work with a talent like Romita is a real attraction, too. Kaliscz notes his "care for the product and laid-back attitude as being an encouragement for us to question and explore."

"He'll (Romita) pick up on things in artwork that many of us wouldn't even notice and he knows how to communicate that to us — he'll tend to find the positive in someone's work," LaRosa claims.

For Romita, it's part of his responsibility as teacher. "As we're directing them Steve and I will tell them *why* some of their art doesn't work. . .*why* it's not as effective as it could be — not simply that it's not good," Romita says.



The group is expected to handle all the revisions that an editor feels should be made on the artwork before it goes off for color separations and printing. "It's helpful to us if the editor is artistically inclined — it leaves less to our having to 'second-guess' exactly what's required in the nature of the correction," notes LaRosa. The scope of this work might include things like adding a few weblines to Spider-Man's costume, shortening Dr. Doom's tunic, achieving the exact rodent-like likeness of Fievel Mousekewitz for an adaptation of the *American Tail* movie or completely re-penciling and re-inking artwork for the cover of a Marvel title.

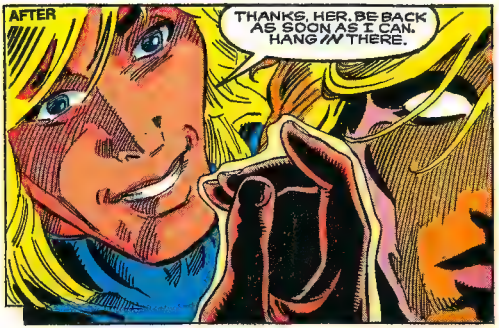
The latter was the case for a recent issue of CAPTAIN AMERICA. The consensus was that the figure of Cap didn't look quite heroic enough for the dramatic scene in which he finds himself. At first, his legs were re-drawn, but in carefully looking it over, Managing Art Director Geiger suggested the figure be enlarged. After that was done, it was decided to reposition him altogether to give more dramatic punch. Once that was accomplished, the background was worked on to give the piece some added clout.

"Sometimes it's intimidating to work on artists who are often recognized as being the tops in the field," says Raider Kaliscz. "But with John's and Steve's guidance, we catch them when they slide," he adds.

Some of their assignments leave the Raiders scratching their heads in wonderment. On a recent movie adaptation, for example, the studio decided to change the ending of the movie at the last minute. Unfortunately, the comic had already been drawn with the old ending. Raider Kevin Tinsley had to redraw the entire new ending so that it matched the revised movie version!

Just for the record, much of the actual art retouching is done on photostatic copies of the original black and white

AFTER



artwork so that the originals can be returned to the artists intact, as they had initially delivered it.

Romita recognizes the value of his group's diverse skills. "Occasionally pages get lost — the Raider's have to re-create them. Also, projects that depend so much on continuity, like annuals and crossovers, are things which we're involved in heavily to make sure likenesses and costumes are accurate from issue to issue," he says.

Kaliscz adds that sometimes the Raiders are called in to work on a Marvel licensor's packaging to make certain the integrity of the character's likenesses are preserved.

The everyday practice at penciling, inking, studying and learning from the likes of a Romita can have its payoff. Among the Who's Who of former Romita Raiders you'll find names like Keith Williams, Chris Ivy, Kevin McGuire, James Fry, Joe Rosas, Brad Vancata, Marc McKenna and Tom Morgan — people who are having a very definite impact on the look of today's comic book industry.

"It's been a great success. . .it's offered a glimmer of hope to artists who are plugging away trying to get somewhere in the business," Romita says. "Some guys would never have made it if not for the program — it helped focus them and earned them some recognition."

Romita would like to expand the learning base for his Raiders. "In the past we've had guys like John Buscema and Walt Simonson come up and talk to the group about their individual approaches to storytelling, composition, their influences, things like that. I'd like to do more of that," he wishes.

He also aims to get in more of the nitty-gritty demonstration sessions in which he shows the group some different approaches to inking and helps them discover some short cuts to achieve better looking artwork. Lunchtime lectures are also a goal for Romita in the near future.

"There's an awful lot of ground to cover with the people in the Raiders and we've been fortunate to have had lots of eager and enthusiastic artists," Romita proudly notes, "It's been rewarding for all parties — the artists and the company."

— Nel Yomtov

For this EXCALIBUR issue, the nutty artist drew Widget instead of Captain Britain! D'oh! So Steve Geiger drew this Cap-Head, the Raider boys photostated the art, and pasted it in! And nobody ever knew until now!

Hi, Heroes!

Speaking of John Romita. . .

I'm probably as qualified as anyone else to host a *"Lifestyles of the Rich and Famous"* starring my cherished and longtime friend, Jazzy Johnny. Except my version would be titled *"Lifestyles of the Talented and Legendary!"* For, make no mistake about it, John Romita Sr. is certifiably as talented and legendary as any creative genius who ever left a giant imprint in the hallowed halls of Marvel!

The first story I remember collaborating on with Johnny was a five-page thriller for a magazine named MENACE which we published some time in the fifties. (Or it may have been the forties; I've never been famous for a razor-sharp memory!) The story had to do with a bigot who wore a hood while terrorizing his minority-race victims. At the end of the tale, he practically tore his face apart trying to remove the hood which, to his deranged mind, had suddenly become a part of him! The reason I bring this up isn't to influence you into racing to your local comic book store to hunt for old issues of MENACE, but rather to prove a point. In the past, we were producing those little shock-ending fantasy fables by the carload, literally hundreds of them every few months. And yet, this particular story, magnificently drawn by John Romita, was illustrated so beautifully, so dramatically, so unforgetably that it's one of the only yarns I remember, even after all these years!

The incredible thing about John is the fact that he excelled at everything he drew — and he drew everything. There was a time when romance magazines were (wouldja believe it?) our biggest sellers! During that period ol' Ring-a-Ding Romita was our star romance illustrator. He drew most of the covers as well as many of the lead stories, and I tell thee this — nobody, not before, during or since that time, has ever drawn more handsome men or more gorgeous, glamorous females than you know who!

Years later, I remember when the great Steve Ditko, after illustrating and co-plotting the first hundred or so issues of Spider-Man, decided to leave the strip. Where would we ever find an artist who could replace the virtually irreplacable Ditko? That was when, as I often did in times of crisis, I turned to John Romita for help.

"You've gotta do it, Johnny!" I said.

"You've lost your marbles!" was the essence of his eloquent reply.

Johnny pointed out that Steve's style was totally different than his own. John's forte was drawing glamorous, beautiful, idealized characters while Steve specialized in the raw, seamy, naturalistic look of average people with all their warts and blemishes. "It would be like asking Frank Sinatra to do Michael Jackson!" (Hey, of course he didn't really say that. Michael Jackson would have been moon-walking in diapers at that time, but you get the idea!)

Anyway, having total confidence in Johnny's incredible versatility, I insisted — and the rest is history! For the first few issues he emulated Steve Ditko's style so well that you'd have sworn he had been practicing it for years. Then, very gradually, Johnny started easing into his own style, a style that enabled the web-spinner to remain comicdom's most popular hero for years to come!

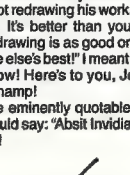
But there's another facet to the life of John Romita Sr. that deserves to be mentioned. In this somewhat selfish world we live in, this era of "Me first!" and "What's in it for me?," he has always been one of the most generous, helpful and cooperative people I or anyone else have ever worked with, giving of his time and talent to help countless other artists over the years. To sum it up, John Romita is probably one of the nicest, and one of the most beloved guys in all of comicdom.

Now I'll let you in on a little secret. Years ago, when Marvel first started printing credits of the first page of each story, I thought it would be fun to give each artist, writer and letterer a nickname. Since Johnny was such a big favorite of mine, he was gifted with two nicknames, "Jazzy Johnny" and "Ol' Ring-a-Ding." Here's where the secret comes in. I've always suspected that he really hates those nicknames, although he never wanted to hurt my feelings by telling me! But now that we've let it all hang out, I'm sure the two of us will feel much better about the whole thing!

One last thought before I turn you loose, John and I spent years hassling over one point. His artwork was (and is) so great that I always wanted him to draw more and more strips, but he always said he wasn't fast enough. Untrue! John Romita is one of the fastest artists in the biz! Problem is, he's such a perfectionist that he'll keep refining his artwork, over and over again, even though his first version would look perfect to anyone else. That's why I want to end this heartfelt tribute by quoting the remark I always made to him when he kept redrawing his work: "Let it go, Johnny. It's better than you think. Your worst drawing is as good or better than anyone else's best!" I meant it then, I mean it now! Here's to you, Johnny. You're the champ!

Or, as the eminently quotable Irving Forbush would say: "Absit Invidia!"

Excelsior!

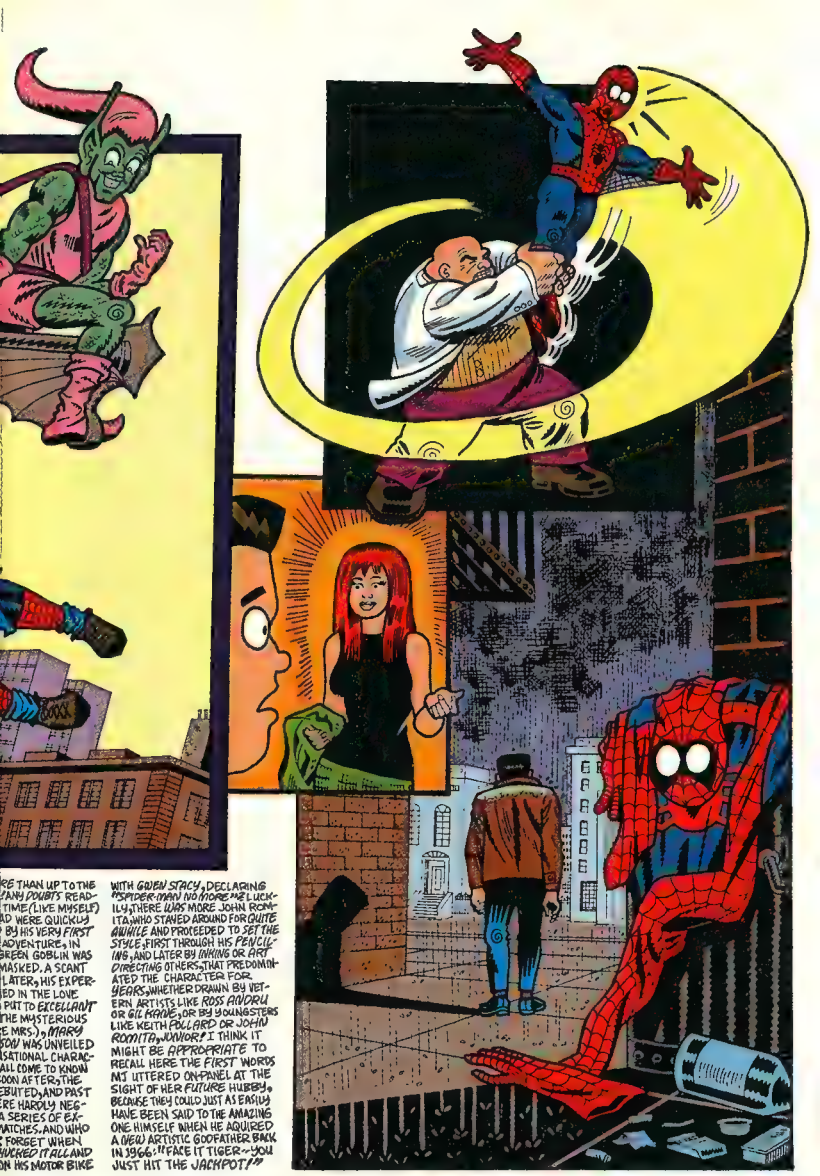


— Stan Lee

WILLIE LUMPKIN ©1991 by Stan Lee and Dan DeCarlo

PHOOEY! THESE COMMUTER TRAINS MUST BE RUN BY PEOPLE WHO DRIVE TO WORK!
THEY'VE BEEN RUNNING LATER THAN EVER ALL WEEK!
MY HUSBAND CLAIMS LIFE IS AN UNENDING WAR BETWEEN RAILROAD AND COMMUTER!
MAYBE OUR HUSBANDS ARE ON THIS TRAIN!
LUMPY, IS THIS THE 6:05?
YEP! BUT I DON'T KNOW IF IT'S YESTERDAY'S OR TODAYS!
MAIL

JOHN ROMITA WASN'T ONE OF THE *ORIGINAL* ARTISTS WHO SPEARHEADED THE MARVEL AGE OF COMICS BACK IN THE EARLY SIXTIES, BUT HE CERTAINLY *WAS* ONE OF THE *MOST IMPORTANT* MEMBERS OF THE *SECOND WAVE* OF CARTOONISTS WHO CAME ABOARD BY MID DECADE TO HELP THE EVER-GROWING COMPANY ACHIEVE IT'S FULL POTENTIAL. WHEN THE ARTISTIC GUILDING LIGHT OF SPIDER-MAN'S FIRST 38 ISSUES CHOSE TO MOVE ON, IT WAS THE NEWLY RETURNED ROMITA THAT *EDITOR/WRITER/ART DIRECTOR* Stan Lee ELECTED TO ASSIGN THE UNENVIABLE TASK OF *FOLLOWING* Steve Ditko's GROUND-BREAKING TENURE ON THE WEBSLINGER. THOUGH *'JAZZY JOHNNY'* (AS Stan DUBBED HIM) HAD WORKED FOR MARVEL'S 1950'S ANCESTOR AT THE *BEGINNING* OF HIS CAREER, HE HAD *MOST* RECENTLY BEEN TOILING IN THE *ROMANCE FIELD* FOR A COMPETING COMPANY. WITH ONLY A HANDFUL OF *DAREDEVIL* ISSUES ON HIS MARVEL RESUME (INCLUDING TWO JUST *CONSIDERABLY* --AND *PRESCIENTLY*-- GUEST STARRING SPIDEY), THE MAN WHO HAD, UNTIL NOT LONG AGO, BEEN DELINIATING TALES OF *HEARTACHES* AND *WOES*, NOW FOUND HIMSELF DRAWING STORIES OF *HEROES* FIGHTING *FOES!!* AND GUESS *WHAT?!* IT TURNED OUT HE WAS *MO* CHALLENGE ERS AT THE MIGHT'VE H DYSPELLED ARACHNID WHICH THE FINALLY UN FEW ISSUES TISE LEARN GENRE WAS USE WHEN JANE WAT AS THE SEN TER WE'RE AND LOVE. *KINGPIN* OF VILLAINS WE JECTED IN CITING REN COULD EVER PARKER. WENT OFF



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WITH GWEN STACY, DECLARING "SPIDER-MAN! NO MORE! I LUCK-ILY WHERE WAS MORE JOHN ROMITA, WHO STAYED AROUND FOR QUITE AWHILE AND PROCEEDED TO SET THE STYLE, FIRST THROUGH HIS PENCILLING, AND LATER BY INKING OR ART DIRECTING OTHERS, THAT PREDOMINATED THE CHARACTER FOR YEARS, WHETHER DRAWN BY VETERN ARTISTS LIKE ROSS ANDRU OR GIL KANE, OR BY YOUNGSTERS LIKE KEITH POLLARD OR JOHN ROMITA, JUNIOR! I THINK IT MIGHT BE APPROPRIATE TO RECALL HERE THE FIRST WORDS MY UTTERED ON-PANEL AT THE SIGHT OF HER FUTURE HUBBY. BECAUSE THEY COULD JUST AS EASILY HAVE BEEN SAID TO THE AMAZING ONE HIMSELF WHEN HE AQUIRED A (NEW) ARTISTIC GODFATHER BACK IN 1966: "I FACE IT TIGER--YOU JUST HIT THE JACKPOT!"

MARVEL COLLECTORS' ITEM CLASSICS

Looking back over the storied career of John Romita, dozens of stories stand out, ranging from westerns to romance to super heroes. But the height of Romita's work (carrying with it all the wonderment of an eleven-year-old's first discovery of what comics could be) remains the AMAZING SPIDER-MAN issues as the 1960s drew to a close. From the introduction of the Kingpin to the classic episode where Dr. Octopus befriended May Parker, from guest-star appearances by Ka-Zar and Medusa to the changing nature of Peter's friendships as he entered college, John Romita brought a talent for action combined with a clarity for emotional expression that has rarely been equaled.

As the demand for Romita's work grew, he began storyboarding and leaving the embellishment to other artists such as Jim Mooney and the newcomer (!) John Buscema. The apex of the Romita/Mooney collaboration may be a serial that began in AMAZING SPIDER-MAN #68 and ran throughout the remainder of the year: the Saga of the Ancient Tablet!

1968 was a year of violent protest, of raised student consciousness against not only the Vietnam War, but also against university power structures that seemed insensitive to student needs and the new politics of an influential young generation. As a college student recently matriculated at Empire State University, it was inevitable that Peter Parker become embroiled in student unrest.

AMAZING SPIDER-MAN #68, "*Crisis on the Campus*," brought Spidey and student protest together at long last. A petrified clay tablet was being exhibited on campus, with one of the larger halls at ESU remodeled for the exhibit. Students marched with picket signs against the administration's plan to remodel the hall after the exhibit as a dorm for visiting alumni, instead of for needy students as had been planned originally.

Among the protesters were Gwen Stacy, the militant Josh, and the newly-introduced Randy Robertson — it's an index of the times that he shook hands saying, "My draft card reads Randolph." But absent from the demonstrations was Peter Parker. For when the Kingpin decided to employ the student riot as a cover for stealing the clay tablet, Pete had to slip away to become Spider-Man and battle the massive mastermind.

Alas, the Kingpin successfully completed his theft; and in issue #69, "*Mission: Crush the Kingpin*," Spidey tracked him down and recovered the tablet, after the most vivid battle yet between the two antagonists. Romita was at his finest in both these battle sequences and in the soap-opera scenes, where Gwen accused Peter of cowardice because he was nowhere to be found at the peak of the riots. The students, suspected of being in league with the Kingpin (this kind of paranoid thinking was more common in the days of J. Edgar Hoover), were arrested and thrown into jail. It was the sort of news story in which J. Jonah Jameson gloried, only to lose his steam when Joe Robertson (whose son was included in the arrests) quarreled with him over yellow journalism.

Spider-Man recovered the tablet only to be accused by the police of stealing it himself, and so issue #70 covered a well-worn theme: "*Spider-Man Wanted!*" But at least the students were freed from suspicion, due to the efforts of Capt. George Stacy and Joe Robertson. Quoth Josh to Robbie: "Even if you work for whitey, you're a right cat in my book."

The Kingpin broke out of jail in a hapless effort to recover that tablet from Spider-Man — but when their battle attracted the police, a convenient plot device would soon revolutionize the legend of the crimelord. Writer/editor Stan Lee needed to get the Kingpin off the scene in a hurry, in order to move to the climactic moment of the issue. And so a dark limousine, driven by a mysterious woman, hurtled up to give the Kingpin a lift out of the trouble spot. That woman would

be introduced at last over a year later as Vanessa, the Kingpin's wife, beginning the continuity in that would make Wilson Fisk one of the most complex characters in Marveldom.

With the Kingpin gone, though, JJJ arrived on the scene, lambasting Spidey as the Kingpin's secret partner. Spider-Man grabbed Jonah by the lapels and gave him as good as he got, releasing the years of pent-up frustration and anger. But Jonah passed out from the shock, and Spidey feared the publisher had succumbed to a heart attack. Had Spidey finally become as much a menace as Jonah always said?

Nahhh. Issue #71, "*The Speedster and the Spider*," saw Jonah recovering quickly, while other matters in Peter's life took a considerable turn for the better. John Jameson, always a sympathetic figure, arrived at his father's bedside, while Jonah's absence from the *Daily Bugle* left Robbie in charge to buy Peter's pictures at a much higher rate than Peter'd ever seen before. Gwen looked her usual "voomy" self, and Harry Osborn showed off his new Fu Manchu moustache, with which he hoped to impress his steady date of the time, none other than Mary Jane Watson!

But in Peter's web-slinging guise, things weren't going so well. Quicksilver, hoping to redeem himself in the eyes of the Avengers, saw the headlines of a Spider-Man running from the law. What better strategy for Pietro to prove himself than to capture Spidey and provide the issue's obligatory fight scene! Spider-Man finally managed to convince Pietro that they were both on the same side, and delivered the clay tablet into the safe keeping of Captain Stacy.

Issues to come would see the tablet stolen by the Shocker, grabbed by Man-Mountain Marko, and deciphered by a doomed Silvermane, while the Lizard and the Human Torch provided added drama. But Spidey's battle with the Kingpin over the clay tablet was one of the watermarks of the Lee/Romita run on Spidey, as the fans attested. The letters column of issue #73 bore a missive praising the art of the Romita/Mooney team on ish #69, lauding it for bringing new mystery and mood to AMAZING SPIDER-MAN. The author of this marvelous missive was one Marc DeMatteis of New York, later to pen a few Spidey tales himself! Of course, not everyone expressed themselves so eloquently: issue #69's letter from Kerry Gammill of Texas dealt more with inconsistencies of hair color among Spidey's supporting cast. But the verdict was clear: AMAZING SPIDER-MAN was now Marvel's strongest seller, and John Romita was one of the principal reasons!

— Brian Nelson

MARVEL® COMICS
PRICE GUIDE

Robert Overstreet's THE COMIC BOOK PRICE GUIDE #21 is easier to decipher than any petrified clay tablet! Here's what the John Romita classics we reviewed this month will cost you at your local comics specialty shop. But remember, this is only a guide. Actual prices may vary, and should be lower for copies in fair or poor condition.

	CONDITION		
	Good	Fine	Mint
■ AMAZING SPIDER-MAN			
68-71	2.30	7.00	16.00

A BEHIND THE SCENES LOOK AT:

NOMAD

After the extremely successful NOMAD limited series in 1991, Marvel will be introducing the *brand-spanking-new* NOMAD monthly title in March of 1992. Nomad was once partner to Captain America, but now he has ditched his tights and lost his old "do-gooder" image in favor of the "leather-clad vigilante look."

For those of you who have missed the limited series, know now that Nomad is not your typical super hero. Oh sure, he has enhanced strength, a small arsenal of weapons, and that dark brooding image that bears resemblance to other popular titles, but Jack Monroe is different, Jack Monroe is. . .a father! Yes, that's right, baby Bucky is back, and as far as we know, she is the youngest sidekick to ever grace the pages of a comic book.

Are you interested yet? Well, there's more! Our returning writer is none other than the multi-talented Fabian Nicieza, who has a handle on Jack's personality like no other. If you remember, Jack Monroe was a skinny kid of the McCarthy era who underwent the super-soldier transformation and became Bucky #2, partner to the second Captain America. When the super-soldier serum caused a chemical imbalance in Jack's brain, he and the second Cap were placed in suspended animation for several years. Jack came out of his cryogenic slumber just in time to don the mantle of Nomad, and team up with the original Captain America in order to defeat the villainous Viper. But Jack didn't like the sidekick routine, so he split for the rambling life of his namesake.

According to Fabian, "Jack is a displaced individual. He is a failed supersoldier, a fallen super hero, wandering the highways and byways of this vast land. He is a man who is out of place and time, trying to discover himself, by discovering America. As if that weren't enough, Nomad seems to wind up in the wrong place at the right time in every gosh durn issue!"

But wait, don't stop reading yet! Nomad's penciler extraordinaire is none other than the extremely fabulous S. Clarke Hawbaker. Clarke is fairly new to Marvel, and this is this first Marvel monthly, but you might recognize his work from last summer's NAMOR annual. Mr. Hawbaker has taken quite a shine to the Nomad character, and has given Nomad just the right atmosphere. Dark, sullen, brooding, and surrounded by gratuitous babes, Clarke fills each and every page of NOMAD with a collage of incredible visuals that will catch our readers' eyes and entertain their imagination. But Clarke doesn't do this alone! Mark McKenna gracefully adds the ink to Clarke's penciled pages, and is known for his work on DR. STRANGE and the NOMAD limited series. Together this art team really has a handle on NOMAD.

Oh, don't think I forgot to give colorist Joe Rosas, his due. Joe, whose fantastic work also graced the pages of the NOMAD limited series, is best known for his work on the X-MEN titles, and will be filling each and every page of NOMAD with just the right flair of color, in order to keep our fans drooling for more!

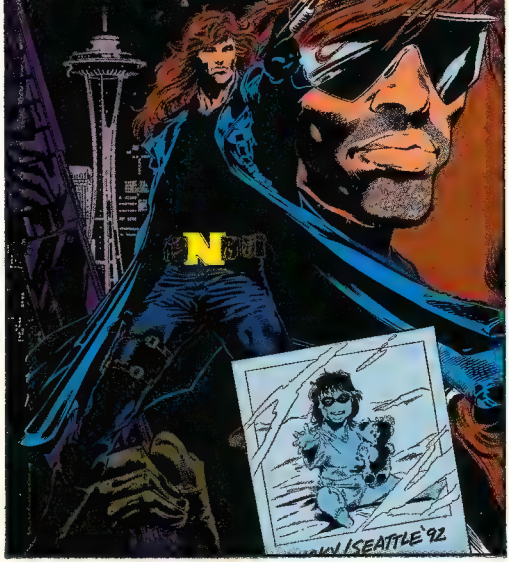
And I didn't forget our letterer either. Chris Eliopoulos, whose name is associated with pranks and joy in Marvel's very own bullpen, will be translating Fabian's scribblings into beautiful balloons filled with crisply lettered words. Together, Fabian and Chris have developed a unique narrative device for NOMAD, and we think you'll enjoy it!

Now have I left anyone out? Actually, I have. Glenn Herdling and I will be directing Nomad's newest debut as the editorial team. But after issue #1, Glenn will be joined by his grade school chum — Mike Lackey of MARVEL AGE fame — whilst I go on to work for the Ralphmeister, a.k.a. Ralph Macchio. For those of you who don't know, Glenn is the creative genius who proposed to his sweetheart in the pages of WHAT IF? #31 (she said yes, and they'll say "I do" next September).

Now you can expect a lot from all these creative minds. We expect to build a cast of supporting characters that will really make NOMAD one of the bestest Marvel titles ever. In the first issue, we introduce the Favor Banker. He's a man who makes a living out of granting favors to people in need, and then he collects return favors at his convenience. He's not your typical nemesis, but he'll prove to be a pain for Jack Monroe. In later issues we'll be introducing the Undergrounders — an information network that Nomad uses to dig up the dirt on Marvel's underworld. There will be return appearances by Andrea Sterman — super hero psychologist, Jack Norris (a blast from the past, and old DEFENDERS fame), U.S. Agent, the Slug, Deadpool — the assassin from the pages of X-FORCE, and some star-studded guest appearances in issues #4, 5 & 6 that will cross over into DAREDEVIL and PUNISHER starting in June!

You should expect great things from NOMAD — the great new look, a conservative fifties attitude in a nineties world, action, and an action-junkie infant sidekick! Fabian, Clarke, Mark, and everyone else here in the NOMAD office really look forward to his premiere. And rest assured, Nomad and Bucky will travel across the U.S. from Seattle to Miami leaving a trail of busted-up bad guys and dirty diapers. Hey guys, did I leave anything out?

— Pat Garrahy

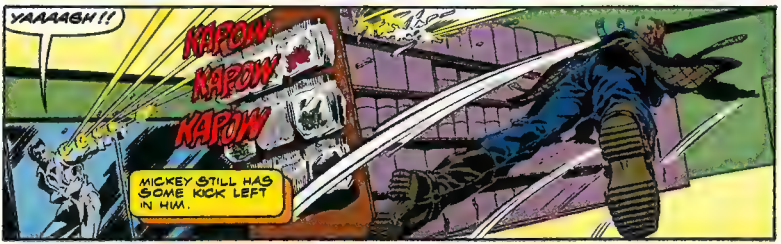


Jack Monroe. A failed super soldier. A fallen super hero. Wandering the highways and by-ways of this vast land, Monroe tries to discover himself, by discovering America.
Stan Lee PRESENTS: NOMAD
McMURRAY, WASHINGTON WALKING SOUTH ON 9. IT'S LATE I'M TIRED
BUCKY IS CRYING LIKE A PORSCHE ENGINE WITH MOLASSES IN THE GAS TANK.
I HAVE A HEADACHE
WAHHHAAA
ONLY ONE WAY TO SHUT HER UP WHEN SHE GETS LIKE THIS.
EVERYONE-- FREEZE-- GIMME ALL YOUR CASH!
WELL, ACTUALLY THERE'S TWO WAYS..

YOU HEARD 'IM -- HAND OVER THE MONEY!
TWO OF THEM. AND IF I LIT A MATCH NEAR THEIR MOUTHS, THIS PLACE WOULD LIGHT UP LIKE THE FOURTH OF JULY.
AIN'T YOU LISSENIN', MAN?
I HEARDJA.
NOW'S WHERE I COME IN.
YOU POPPED MICKEY!

OW
CLERK WAS CARRYING UNDER THE COUNTER.
GOTTA LOVE THIS COUNTRY.
MICKEY--?
PTOOM PTOOM
GET DOWN!
BUCKY'S STOPPED CRYING
BEHINDJA--HE'S STILL PACKIN'!
BUT MY HEADACHE ISN'T GETTING ANY BETTER.

DIVERSION
PHTOOM
GAH-GOOK
:GGGLE:
KRACHAK
SO MUCH FOR THAT 64 OUNCE CUP OF COFFEE I WAS HOPING FOR
HE'S OUT. BLOOD ON SOME MAGAZINES. MY OLD PARTNER'S NAME TAUNTING ME.
FIGURES I GUESS I DON'T RATE MY OWN COMIC, HUH?
MARVEL COMICS GROUP
CAPTAIN


YAAAAGH!!
KAPOW
KAPOW
KAPOW
MICKEY STILL HAS SOME KICK LEFT IN HIM.

BUT SO DO I
STUN DISCS. STEEL ALLOY. SPENT URANIUM CORE.
KRAK
KRAK
KCHASHKK
THAT'S TECH-TALK FOR "THEY HURT LIKE ALL GET OUT."
SNUGGIES
FOR GIRLS 12 TO 18 MONTHS
THE NEXT BEST THING TO FOLGERS.
UHM... MISTER...
WHAT ABOUT PAYIN' FOR THAT PACK O' DIAPERS GOT BLOWN APART?
GADCHI-WHAOO.
YEAH, WELL, THEY DIDN'T SMELL LIKE ROSES TO ME EITHER.
WHAT'S WITH THIS COUNTRY WHEN A MAN, HIS GUNS AND HIS BABY CAN'T EVEN HITCH A RIDE?

Pick up NOMAD #1 when it wanders into your local comics store!

MARK'S REMARKS

Pompous Ogre-Art by Mike Lackey

Let me start with a letter I received.

Dear Folks,

For the past few months, Mister Gruenwald has been devoting his column to how to break into comics. This is very kind of him and I'm certain he's only trying to be helpful but his advice has been dubious at best and cruel at worst. To date, he has explained sending submissions is pointless, no one actually pays attention to the silly things, and there's not a chance in Hell of getting your work published unless you know someone; that the most sensible way of getting serious attention paid to one's work is not to do good work and struggle to improve but to suck up to the editors; and that people who object to such things are just jealous of his success but he remembers how it is to be a struggling outsider so he forgives them.

While these articles have been mesmerizing, they've done little to instruct fledgling writers and artists. Quite the contrary, he's been alienating them right and left, sending them stampeding to the nearest exit while he shouts after them, "WELL, YA DON'T WANT IT THAT BAD, DO YA?." It is his belief that if a person is "destined" to break into comics, he will do so no matter how much abuse is heaped on him. It is my belief a person has every right not to continue submitting to editors who are rude or contemptuous towards him and that a fledgling has quite enough difficulties learning how to do his job properly without having to engage in hand-to-hand combat with arrogant editors on top of it. Marvel is not the only comics company in the world and comics are not the only medium. Mister Gruenwald is risking a great deal for his "tough love" policies.

If Marvel does not wish to publish work from outsiders, a simple notice to this effect would be sufficient. Maintaining the fiction and responding angrily to the people who believe it is nonsensical. If Marvel is actually open to submissions from outsiders, policies like the ones Mister Gruenwald has mentioned are not something to be bragged about. On the contrary, they're shameful. And if MARVEL AGE wishes to run a column on how to break into comics, perhaps it should be written by someone a bit less... cynical...than Mister Gruenwald.

Good day.

Michael Pickens
Newark, OH

And good day to you, Mister Pickens. [Sigh] Your letter is typical in sentiment (though more eloquently worded than many) of the type of letters my recent columns on breaking into the comics business provokes. I see myself as a kindly, wizened old-timer walking down a mountain path, offering sage but sobering words of advice to the various people I meet about what the rest of the road up the mountainside will be like. Some of you apparently see me as a pompous ogre sneaking up on those wayfarers, shouting arrogant unpleasantries, trying to scare them, and tossing rocks at them if my words aren't deterent enough. Like I said. . . [sigh].

All right, let me explain what I believe to be the fundamental facts of the comics industry and its requirements of those who would work in it. I will make every attempt this time to express them in a way that cannot be construed as "dubious," "cruel," "alienating," "rude," "arrogant," "shameful," or "cynical." Instead, I'll try to make them clear, concise, frank, and truthful. Here goes. . .

1) The comics industry is a business, albeit a business that traffics in creative works. Its business is creating comic books to sell to people. To create comic books, the industry employs people who have the ability to create them.

2) No business owes any particular person a living. Businesses have no sense of obligation or debt. Businesses have no feelings whatsoever. The comics industry owes no one a living. Not me. Not you. Not a little kid in Peoria with a crayon and a dream. Not even the all-time greats of the business.

3) If a person has the ability to create comics, there is no guarantee he or she will ever have the opportunity to make his or her living at it. It's the same thing in every profession, as far as I know. People with the ability to act are not guaranteed they will be able to support themselves by acting. People with policing skills may not be able to get jobs as police. People able to flip burgers may not be able to find employment as burger chefs.

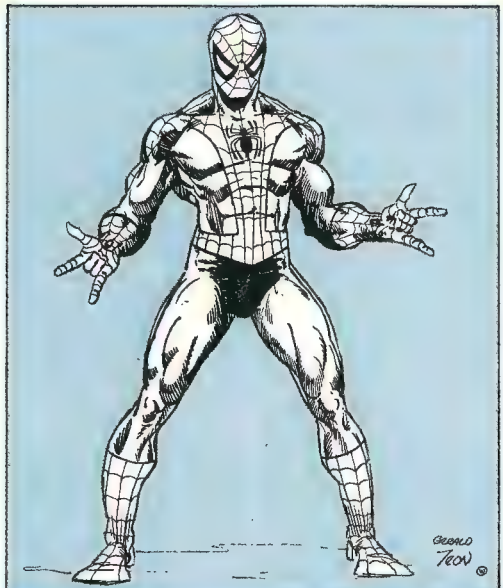
4) Since some people do find it possible to make a living creating comics, acting, doing police work, or flipping burgers, there must be a way or a number of ways that these people have found to get into these professions. Some of these people may share those ways with the curious; others may not. It is unrealistic to expect everyone to offer free advice.

5) The comics industry not only does not owe anyone a living, it owes no one an education. If a person wants to learn how to do comics, he or she cannot expect editors in the comics industry to give him or her advice any more than s/he can call up executives at a motion picture company and ask for tips on acting or directing.

6) To acquire an education in how to create comics will require a number of qualities: creativity, perseverence, discipline, love of learning, and love of the medium. Those who do not have an abundance of all five of these qualities would be well advised to try another line of endeavor for they will probably be surpassed by those who do have all five of these.

7) The number one priority of the comics business is creating comics. Individuals in the comics business may have any number of secondary priorities to attend to when all aspects pertaining to the number one priority are fulfilled on any given work day: keeping a tidy desk, reading trade publications, attending to required paperwork, relaxing a bit to defray work-related stress, etc. Some may even make it a secondary priority to attend to the numerous script and art submissions that come in unsolicited on every single work day. Others may never get around to this. And as long as they accomplish their number one goal, they will never be fired for their lack of interest in looking at unsolicited submissions.

8) To aid him or her in the creation of comics, an editor will hire persons capable of actually producing professional material on a timely basis. People who can do that become known to him or her by their bodies of published work and professional reputations.



9) A person attempting to enter the comics business has no body of work or reputation. He or she must get one to become known enough to a given editor that that editor would want to hire him or her to create comics for him or her. To get a published body of work, one must first do work, then get a publisher.

10) The biggest publisher of work may have the strictest standards on what constitutes professional quality work. Perhaps it would behoove the aspiring comics creator to start somewhere with less strict standards.

11) The biggest publisher of work may have the greatest number of creators working for it. Perhaps it would behoove the aspiring comics creator to start somewhere with fewer persons competing for a finite number of book assignments.

12) The biggest publisher of work may have the busiest editorial staff, the ones with the least amount of time to devote to the developing of potential new talent. Perhaps it would behoove the aspiring comics creators to start somewhere where the editors have less publications to get out and more development time.

13) One can get a body of work published by smaller publishers. One can get a good reputation working with those publishers. These things may serve as leverage to get an interview with a bigger publisher.

14) Despite the odds, some individuals may choose to try getting published by a major publisher right from the start. To do so, he or she must submit his or her work to those who can buy it, the editors. Some submit by mail, some wait for when editors happen to be making a public appearance to submit their samples in person. Editors at major publishers almost never accept appointments from unknown persons to look at samples at the office. Schedules will not permit.

15) Editors are not better human beings than those who seek work from them. But they are the ones who determine who will work for them and who won't. In correspondence and particularly in face-to-face communication, therefore, editors ought to be treated with a modicum of respect. Whether an editor in question truly deserves one's respect or not is beside the point. The point is getting that editor to hire you. Few editors will hire someone who has an attitude, who is disrespectful, arrogant, or unpleasant. Editors work closely with the people they hire, and no one wants to work with an unpleasant person if he or she has a choice. Editors do have a choice.

16) Rare incidents occur. Someone sitting in a drug store may be spotted by a Hollywood producer and hired as an actor. Someone may submit samples

that are seen by an editor with a desperate need for new talent and the desire to work with someone untried. It's rare, but it happens. Those who are serious about getting into the industry will not bank on rare occurrences; they will plan and orchestrate their entrances, and persevere when one approach does not work.

17) Artists are more in demand than writers. The comics industry needs twice as many artists as writers because in the time it takes a typical artist to draw one comic book, a typical writer can write two.

18) Persons trying to break in as writer-artists double the odds against them. If either skill is sub-par, it will bring down the editor's assessment of the other skill. Aspiring comics creators would be best served by showcasing one discipline at a time. Breaking in as a writer-artist in comics is as rare as persons breaking in as writer-directors in Hollywood.

19) Although the number of persons hired on the basis of submissions is small, it is not good business for any publisher, even a major one, to adopt a policy prohibiting readers from submitting work. Not only is it bad publicity, but it precludes the possibility of rare excellence in unsolicited submissions. Those publishers who receive vast quantities of unsolicited submissions may even have a special editor whose job it is to respond to all correctly submitted unsolicited material. Whether other editors use this submissions editor as a resource for finding talent to create is entirely their prerogative.

20) The stringence of the entrance requirements into a particular profession is in proportion to how many job opportunities there are in the field. If it were easy to get into the comics industry, there would have to be jobs for all those who got in. If it were virtually impossible to get into the comics industry, there would not be enough people to produce the comics the market demands. Judging by the current number of people employed in the comics field, there may be one job per every thousand persons vying for it.

21) Most people with potential ability in some field either waste that potential and never develop it, develop it and don't know what to do with it, or develop it and realize what to do but don't persevere with it until the ability can support them professionally.

22) The comics industry will not miss anyone who does not enter the field. The public will not miss anyone who does not enter the field. You can't miss something that was never there.

That's it. I'd be hard-pressed to make it any plainer or more matter-of-fact than that. I didn't make up any of these facts; I simply described them. I'd be very interested in having someone respond to my list of assertions point by point. Not that I could do anything about the way things are, but I am curious to hear reactions to them. I would also like it if someone sent me his/her "wish list," the way they wished the industry was rather than the way I described it. Best responses will appear in a future *Mark's Remarks* column.

Now then, for the past half year or so I've been in the process of putting together a five-page story using talent discovered in the unsolicited submissions department here at Marvel. (This is just an exercise dreamed up by my editors and does not constitute a revision in Marvel's submission procedures, alas.) We've arrived at a plot that works, sent it to a penciler, and now reproduced on these pages is the artwork drawn from that plot. The penciler in question is Gerald Teon Walker of Detroit, Michigan. You readers may wish to look up the plot Gerald drew from in MARVEL AGE MAGAZINE #109. I'm not going to, however. I believe the artwork should tell me everything I need to know to follow the gist of what's going on. Now here is my page by page critique.

Page one: Panel 1: It is clear to me this is an embassy and there is police action going on. That's good. There appears to be room for captions and dialog balloons (what we call "copy") at the top of the panel. Also good. The face on the newswoman is a little weak: she's also turned away from the policeman she's interviewing as if he has bad breath. Panel 2: Good dynamic figures in action. Spider-Man looks nice and spidery. I like that the figures do not overlap, each creates its own clearly defined silhouette. My only problem with the Trapster figure is that his legs are positioned such that he looks like he was struck while in midair rather than standing on the ground. You might watch tangents — figure outlines touching the panel borders. There's a big one with the Trapster's left arm, and smaller ones with the Trapster's right hand and Spider-Man's left elbow.

Page two: Panel 1: A decent enough Spider-Man landing figure but the speedlines do not indicate that he's coming from the vicinity of the Trapster whom he just clobbered. Why? Considering that the Trapster was facing the hostages (now in the foreground) at the time he was smacked, how is it that he's landed facing the other way? Panel 2: While the action is clear enough the space between T and S-M now appears to be only ten feet maximum whereas in the previous panel it appears to be at least twenty. Are we to assume that T slid backwards by the seat of his pants in order to cover the difference? Panel 3: Quite clear. T looks about 5 feet behind S-M. Panel 4: Boy, can that Spider-Man jump — twenty feet high it looks like. Unfortunately the Trapster now appears to be ten or twelve feet from the

PAGE ONE

PAGE TWO

Panel 4: Good fist. Head looks a little sunken and neckless. Panel 5: Three close-ups in a row is probably not a good idea. Panel 6: The gun hands of the Ultimatum agents are pretty generalized looking. F-S's fist is not up to the standards of the rest of the page. Panel 7: Another unfortunate tangent with F-S's foot on the bottom panel border.

Page four: Panel 1: Another unfortunate tangent with F-S's foot. He's also walking a whole lot more stiffly than in the panel before. Panel 2: Good face. Panel 3: Good running figure. Panel 4: Dynamic figure. Panel 5: Nice web. Panel 6: Way too small a figure for a reaction shot. Maybe it's not a necessary shot. Panel 7: Pretty good punch, though F-S curiously looks like he's leaning into it. And Spider-Man's foot is (*ahem*) unfortunately placed over F-S's uh, lap.

Page five: Panel 1: It's not too clear how F-S recovered from S-M's haymaker from the previous page. Having S-M and F-S trade places from the last panel to this is an extremely bad decision. There aren't many ironclad rules about visual storytelling but flipping figures 180 degrees point S-M took off from. Did he suddenly retreat a bunch of steps between panels? Panel 5: A reasonably clear close-up. Panel 6: A somewhat awkward place for S-M's leg considering the arc of his punch. It looks like he just missed hitting himself in the foot. The Trapster appears to be coming toward us even though the blow seems to have come at him diagonal to the picture plane. Slippery floor? Panel 7: Good Spider-Man head reacting.

Page three: Panel 1: Good full figure shot of Flag-Smasher. Perhaps the shot could have been framed a bit higher so that the inset panel border didn't break the floor line he's standing on. It also might have been nice to re-establish the door that he came in on behind him. I had to check the previous page to see where this balcony came from. I assume it's the same one as on page two. Panel 2: When Spider-Man leaps toward the hostages on page two, they seem to be fifty feet away from that balcony. Now they appear to be about five feet away from it. Did Spider-Man have them all shuffle closer in between panels? Panel 3: Good upshot. This is not an easy angle to draw.

PAGE THREE

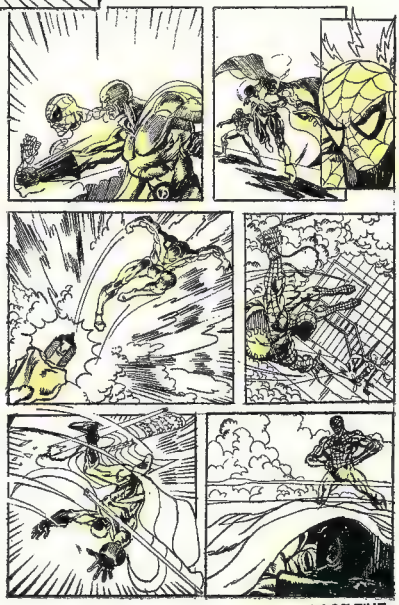
PAGE FOUR

grees would be one of them. Talk about confusing! Panel 2: Not clear what F-S did that dazed S-M so much that S-M let him run a good ten feet. I mean S-M's punch looked like it hurt more than F-S's. Panel 3: Not a standard spider-sense effect. Panel 4: Here's an instance where I would have had both of S-M's feet folded up underneath him. His right leg looks like it barely got out of the line of fire. Panel 5: In the previous panel, there looks like there's barely ten feet between S-M and F-S's hand. Now in panel 4, F-S has managed to put 30 or 40 feet between them in the time it took S-M to jump up and jump down. Wow, is he fast or what? Panel 6: Now where the heck did that flag come from? Here's another ironclad visual storytelling principle: set up something before it becomes necessary for a payoff. If that's a flag in panel 5, it is way WAY WAY too small to be seen as a setup. One problem: the figures in panels 4,5 and 6 are all about the same size. Variety please. Panel 7: S-M could be standing just a little bit more spidery here, but the attitude is right.

To sum up, Gerald, pretty good overall. Not quite professional caliber yet but getting there. Figure drawing needs work in some places. Character's body language needs help occasionally, too. The storytelling, while reasonably clear, shows you have a lot of problems keeping interior spaces consistent. This is extremely important. You also need to watch your tangents, Gerald. All in all, quite a creditable effort, though. People, critiquing storytelling isn't hard. Just describe what you see from one panel to the next to see how it all flows. If it has a bunch of discontinuities, it needs work. As an editor, I would send some of the pages in this particular job to the artist for fix-ups.

Okay, in our next installment, we'll have the plotter script this artwork and we'll see what happens then. Don't forget to write me, people.

— Mark Gruenwald



PAGE FIVE

Send your letters to: MARVEL AGE MAGAZINE, c/o Marvel Comics Group, 387 Park Avenue South, New York, NY 10016.

Attention correspondents: All letters to be considered for publication must include your complete name and address, though we will gladly withhold that info on request!

So there we were, sitting on the dock of the bay, watching the tide roll away, when what should wash up but a cool, rhythm and blues-inspired letter column title from Rajmund Kiksa of Riviere-du-Loup, Quebec in the frozen tundra of Canada? Hey, Rajmund, what'd we say? We said heeeyyyy, hoooo, and thanks a lot!

"Mister Postman, look and see. Is there a letter in your bag for me?" Well, there usually is. In fact, there's usually a whole pile of letters for us. But there's only one LETTER OF THE MONTH! That's right — just like always, we've burrowed through our mountain of mail, and come up with a single epistle that we think will make Marveldom at large stand up and say, "Good golly, Miss Molly!" And as usual, we've printed it in a saffron-hued place of honor.

This issue's Letter of the Month does stand out from the usual in one respect, though. Usually, we try to pack the answers to our letters with in-depth information. But this time, our knowledgeable correspondent has supplied the info on his own!

Dear Mr. Mangels,

I have been an avid reader of your column since "Reel Marvel" appeared in MARVEL AGE. In fact, your column is the reason that I began to buy the magazine regularly. It's great to have a forum that keeps fans up to date on movie and television projects about Marvel characters. The reason I'm writing is that in MARVEL AGE #101, you mentioned a Japanese live-action *Spider-Man* television series that ran in 1978-1979. You asked if any of your readers had any information about this series. The tape I own includes the Japanese version of the origin of the web-slinger, as well as four other episodes.

Aside from the costume and Spidey's basic powers, the producers of this series played fast and loose with his origin and adventures. In this series, a young man is given the powers of Spider-Man by an alien whose spaceship crashes on Earth. This spaceship becomes Spider-Man's main weapon against an evil tyrant (who looks a little like Doctor Doom) who unleashes giant monsters against an unsuspecting Japan every week. The spaceship transforms into a giant robot that Spider-Man controls from a cockpit, and the robot battles the giant monsters. Spidey is also given a hot rod called the "Spider Machine" to get around in when he's not web-slinging.

The production values seem a little better than average, and the action scenes, especially those of Spidey battling the tyrant's mutant army, are first rate. The Spider-Man costume looks great and the stories, except for the giant monsters in every episode, seem decent. The only real drawbacks to my tape are that the picture quality is not perfect and all the dialogue is in Japanese; there are no sub-titles or dubbing. That makes following the plot a little difficult at times, but the action usually fills in the gaps. If anyone can translate, I'd love a synopsis of the stories.

Craig W. Frey, Jr.
141 Dolores Circle, #11
Indiana, PA 15701

And we hope that one of the clever multilinguists reading this column will get in touch with you to supply those translations, Craig. In fact, we wouldn't mind seeing the shows ourselves! From what we've been told by friends who've seen the Japanese TV show, it lends a whole new dimension to everyone's favorite wall-crawler (or is that "outer space-crawler?). Still, as you may know, there's also a new, American live-action SPIDER-MAN film in the works, to be directed by Jim Cameron. When it comes out in a year or two, it should be interesting to compare it to the Japanese version. At the very least, we'll bet that the American version will have fewer spaceships and giant robots!

Dear MARVEL AGE MAGAZINE,

I've been reading Marvel Comics for almost ten years now, and this is the first time I've written a letter to one. I just have to say that your stories and characters are the best around and have definitely had a big influence on my life. They've taught me about many things, such as life, death, love, justice, prejudice, equality and responsibility, as well as giving me a whole slew of cool, tough guy one-liners.

I really enjoy drawing, especially your characters. My goal is to be an artist for Marvel, so next fall, I plan on going to art school to better my abilities. But one area where I am having difficulty is showing a story with my work. I'd like to know if there is any way I can get a few pages of a script to draw so that I can practice telling a story with my artwork. If you guys personally can't help, I'd like to ask any aspiring Marvel writers to send me copies of their stories, and I will try my best to draw them and send them back to see what they think. This would help us both, and who knows? Maybe I will find a good writing partner.

Well, thanks for listening, and hopefully, I'll be seeing you Marvel guys soon. Until you go out of business, make mine Marvel!

Mike Modugno
207 Millington Rd.
Peekskill, NY 10566

Until we go out of business, eh, Mike? Can't argue with that. After all, it'd be kind of hard for you to make yours Marvel *after* we go out of business!

Seriously, though, we're glad that you're paying attention to your storytelling ability as you develop your art, because that's one of the things we look for most when we evaluate new artists. There are several ways you can go about getting plots or scripts to practice on. One way is to see if you can find a copy of the MARVEL COMICS TRY-OUT BOOK that came out a few years ago. The book contains guidelines and samples for aspiring writers, pencilers, inkers, letterers and colorists, including plotted pages that you can practice drawing.

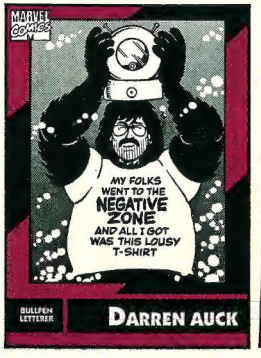
You might also want to flip through your back issues of MARVEL AGE MAGAZINE itself. In issue #105, Mark Gruenwald did a critique of a plot submitted by a pair of new writers. While Mark had a number of criticisms of the storyline they described, illustrating their plot could still be useful to you as you practice your storytelling.

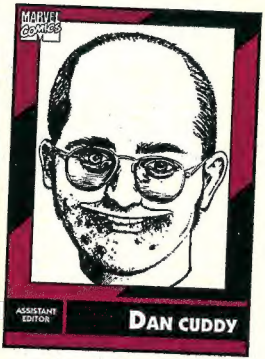
Finally, the most fun way to get some experience might be exactly what you suggest — namely, if some would-be writers send you their stories to draw. That way, they get to sharpen their writing, you get to polish up your storytelling, and you might even forge a few friendships in the process!

See ya next month.

ANSWERS TO MARVEL® TRIVIA QUIZ

1. **B**	5. **A**	9. **C**
2. **B**	6. **A**	10. **B**
3. **B**	7. **C**	11. **A**
4. **A**	8. **B**	12. **B**



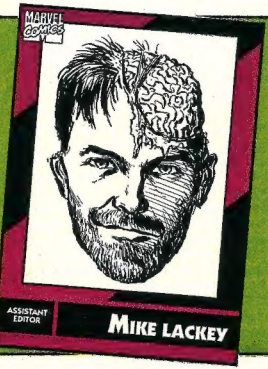


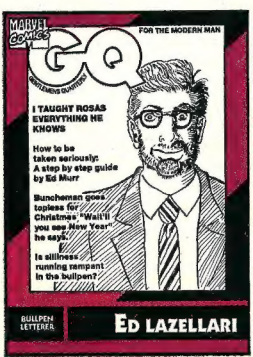
ASSISTANT EDITOR CARDS: *THE* HOT COLLECTIBLE OF THE 90'S!

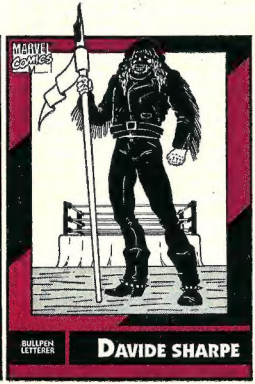
Sure, the 1992 Marvel Trading cards will be big sellers. And the Jim Lee X-Men cards are going to be hot, too! But everybody knows that the big happening in trading cards are the MARVEL AGE Assistant Editor & Bullpenner cards for 1992!

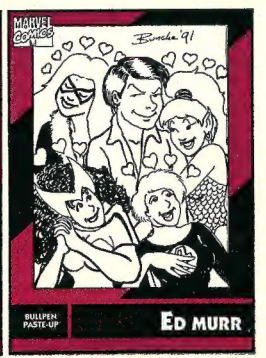
And while you feast your eyes on this lovely artwork, allow us to humbly inform you of next issue's roster. That old Captain America guy has been around for 399 issues, and we figured we'd do a special homage to this milestone. But editor Renee insisted on highlighting his 400th issue instead. Boy, the nerve! Anyway, we'll feature talks with all of Cap's hottest creators, as we did in our Daredevil retrospective in MARVEL AGE #106. *Mark's Remarks* talks about trends in artwork and writing in comics.

—Mike Lackey




MARVEL COMICS
GQ
FOR THE MODERN MAN
I TAUGHT ROSAS EVERYTHING HE KNOWS
How to be taken seriously: A step by step guide by Ed Murr
Buncheman goes topless for Christmas "Wait'll you see New Year" he says.
Is silliness running rampant in the bullpen?
BULLPEN LETTERER
ED LAZELLARI





THE MARVEL® CHECKLIST

MARVEL COMING ATTRACTIONS

If it's the inside back cover, then this must be the MARVEL AGE Coming Attractions Checklist, where we go through all of Marvel's offerings shipping in March of 1992, examining them with a critical eye, and maybe a few pokes along the way. Hang on.

- ☐ ALPHA FLIGHT #108 $1.75
  Lobdell, Morgan
- ☐ AVENGERS #347 $1.75
  Harras, Epting, Palmer
  Galactic Storm Concludes Here!
- ☐ AVENGERS WEST COAST #82 $1.25
  Thomas/Ross/Dzon
  Part 16 of Galactic Storm!
- ☐ BARBIE #17 $1.25
  Robbins, Slate, Mortimer
  The gals lose weight!
- ☐ BILL & TED'S EXCELLENT COMIC BOOK #6 $1.25
  Dorkin, Severin
- ☐ CAGE #2 $1.25
  McLaurin, Turner, Ivy
  Cage is a Big Gun. Honest.
- ☐ CAPTAIN AMERICA #400 $2.25
  Gruenwald, Levins, Bulandi
  Well, it's really CAP #300, but hey.
- ☐ CAPTAIN AMERICA MOVIE ADAPTATION $3.50
  Stan Lee, Hall, Morgan
  Perhaps the closest you'll come to seeing it!
- ☐ CAPTAIN PLANET #8 OF 12 $1.25
  Rimmer, Capaldi
- ☐ CONAN #256 $1.25
  Thomas, Docherty, Chan
  Conan's got the Purple Plague!
- ☐ CONAN SAGA #62 $2.25
  Thomas, Buscema, Chan
  Where is Zamboula?
- ☐ SAVAGE SWORD OF CONAN #197 $2.25
  Thomas, Buscema, Chan
  A future "CONAN SAGA" tale in this ish!
- ☐ DAREDEVIL #304 $1.25
  Chichester, Weeks, Williamson
- ☐ DARKHAWK #15 $1.25
  Fingeroth, Manley, Villagran
  Heart O' The Hawk concludes!
- ☐ DEATHLOK #11 $1.75
  McDuffie, Cowan, Manley
  Moses Magnum villains!!
- ☐ DEATH'S HEAD #3 OF 4 $1.75
  Abnett, Sharp, Lanning
  His Big Gun is sooooo big —!
- ☐ DEFENDERS OF DYNATRON CITY #4 OF 6 $1.25
  Purcell, Cirocco, McKenna
- ☐ DOCTOR WHO #184 $4.50
  Love that scarf!
- ☐ DR. STRANGE #41 $1.75
  Thomas, Isherwood
  Guest-starring Wolverine!
- ☐ EXCALIBUR #50 $2.75
  Davis, Farmer
  Excalibur's true purpose revealed!!
- ☐ FANTASTIC FOUR #364 $1.25
  DeFalco, Ryan, Bulandi
- ☐ GHOST RIDER #25 $2.75
  Mackie, Wagner, Witherby
  52 Page special issue!
- ☐ G.I. JOE #124 $1.25
  Hama, Wildman, Emberlin
  Special Triptych issue!
- ☐ GUARDIANS OF THE GALAXY #24 $1.25
  Valentino, Montano
  Guest-starring the Silver Surfer!
- ☐ INCREDIBLE HULK MILESTONE EDITION #1
  Stan Lee & Jack Kirby
  The only time you'll get this for 3 bucks!
- ☐ INCREDIBLE HULK #393 $2.50
  David, Keown, Farmer
  30th Anniversary Issue with foil cover!
- ☐ INCREDIBLE HULK ANNUAL #18 $2.25
  David, Maguire, Rubenstein
  Return of the Defenders!
- ☐ HULK/THING: BIG CHANCE $9.95
  Starlin, Wrightson
  From those sick puppies of who gave us P.O.V.
- ☐ HULK: GROUND ZERO $12.95
  David, McFarlane
  The story that ends with a bang!
- ☐ IRON MAN #280 $1.25
  Kaminski, Hopgood, Pepoy
- ☐ JAMES BOND JUNIOR #5 $1.25

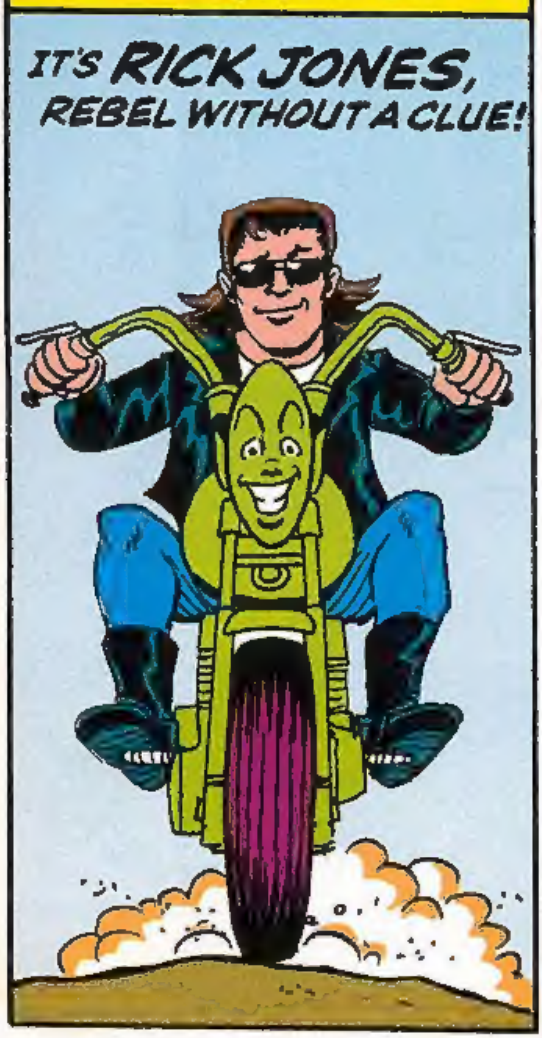
- ☐ KID 'N PLAY #4 $1.25
  Coye, Frazier, Boyd
  Kid enters a rap contest!
- ☐ MARVEL AGE #112 $1.00
  Captain America turns 400!
- ☐ MARVEL AGE 1992 PREVIEW $2.25
  More hot scoops than you can shake a stick at!
- ☐ MARVEL COMICS PRESENTS #101 $1.50
- ☐ MARVEL COMICS PRESENTS #102 $1.50
- ☐ MARVEL COMICS PRESENTS #103 $1.50
  I can't keep up with all of this anymore!
- ☐ MARVEL TALES #261 $1.25
  Cover by George Perez, mayhem by Hobgoblin!
- ☐ MARVEL UNIVERSE MASTER EDITION #18 $4.50
  Guenwald, Pollard, Rubenstein
  My name is Elmer J. Fudd, millionaire —
- ☐ MOON KNIGHT #38 $1.75
  Kavanagh, Garney, Palmer
  I own a mansion and a yacht!
- ☐ THE 'NAM #68 $1.75
  Dixon, Kobasic, ,Palmiotti
  Punisher First invades the 'Nam!
- ☐ NAMOR #26 $1.25
  Byrne, Lee, Wiacek
- ☐ NEW WARRIORS #23 $1.25
  Nicieza, Bagley, Mahlstedt
- ☐ NFL SUPERPRO #8 $1.25
  Dixon, DeCarlo
- ☐ NOMAD #1 $2.00
  Nicieza, Hawbaker, McKenna
  He's a Big Gun with a Big Gun!
- ☐ PIRATES OF DARK WATER #7 OF 9 $1.25
  Zimmerman, Zick, Garvey
- ☐ PUNISHER #63 $1.25
  Dixon, Smith, Rubenstein
  Big Guns, here! Lotsa Big Guns!
- ☐ PUNISHER WAR JOURNAL #42 $1.75
  Dixon, Fox
  An even Bigger Gun!
- ☐ PUNISHER WAR ZONE #3 $1.75
  Dixon, Romita Jr., Janson
  A really Big Gun!
- ☐ PUNISHER SHOPPING LIST #107 $1.25
  M. Hands, N. Obody
  A real collector's item!
- ☐ QUASAR #34 $1.25
  Gruenwald, Capullo, Candelario
  Part 17 of Galactic Storm!
- ☐ SHE-HULK #39 $1.75
  Byrne, Williams
- ☐ SHIELD #35 $1.75
  Lobdell, Wyman, Hudson
  Great inking on this book!
- ☐ SILVER SURFER #65 $1.25
  Marz, Lim, Christopher
- ☐ SLEEPWALKER #12 $1.25
  Budiansky, Quesada, Bair

- ☐ SPIDER-MAN #22 $1.75
  Larsen
- ☐ AMAZING SPIDER-MAN #362 $1.25
  Michelinie, Bagley, Emberlin
- ☐ SPECTACULAR SPIDERMAN #188 $1.25
  DeMatteis, Buscema
- ☐ WEB OF SPIDER-MAN #88 $1.25
  Mackie, Saviuk, DeLarosa
- ☐ THE THING #2 OF 4 $1.25
  DeFalco, Wilson, Stone
  See WCW Wrestling's Ron Wilson here
- ☐ THOR #447 $1.25
  DeFalco, Frenz, Milgrom
- ☐ WARLOCK #1 OF 6 $2.50
  Starlin
- ☐ WARLOCK & THE INFINITY WATCH #4 $1.75
  Starlin, Leonardi, Austin
- ☐ WHAT IF? #37 $1.25
  Thomas, Lofficier, Pacella
- ☐ WHAT THE? #18 $1.25
  Doc Simpson Comes Highly Recommended!
- ☐ WOLVERINE #54 $1.75
  Hama, Silvestri, Green
- ☐ WONDER MAN #9 $1.25
  Jones, Johnson, Harps
  Part 18 of Galactic Storm!
- ☐ WORLD CHAMPIONSHIP WRESTLING #2 $1.25
  Lackey, Wilson, Hudson
  Champion Lex Luger battles 3 men at once!
- ☐ X-FACTOR #78 $1.25
  David, Stroman, Milgrom
  X-FACTOR reads WCW wrestling comix in this ish!
- ☐ X-FACTOR ANNUAL #7
  Nicieza, Capullo, Rubenstein
- ☐ X-FORCE #10 $1.25
  Liefeld, Nicieza
- ☐ X-FORCE ANNUAL #1 $2.25
  Nicieza, Capullo, Candelario
- ☐ X-MEN #8 $1.25
  Lee, Byrne, Williams
- ☐ X-MEN ANNUAL #1 $2.25
  Nicieza, Lee, & others
- ☐ UNCANNY X-MEN #288 $1.25
  Byrne, Portacio, Kubert
- ☐ UNCANNY X-MEN ANNUAL #16 $2.25
  Nicieza, Lee, Rubenstein
  Would you believe — Mojo 2?

THE 1992 MARVEL AGE® CALENDAR

MARCH

BY MIKE LACKEY AND DARREN AUCK



SUNDAY	MONDAY	TUESDA
HAPPY B-DAY, TOM ORZECHOWSKI!	HAPPY B-DAY TO MARK EVANIER!	IN RESPO REQUEST LONGER BE IN T
1	2 OOPS	3
I'M COOLER THAN ICEMAN! IT'S TRUE.	HAPPY B-DAY, ANT-MAN!	HAPPY
8	WHAT A SURPRISE! 9	10
HAPPY B-DAY, BOB BUDIANSKY! WAKE UP! BAKE A CAKE!	TOMORROW IS VINCE EVAN'S BIRTHDAY!	HAPPY ST. PATT DAY!
15 Z	16	17
NOVEMBER 15 WAS MATT MORA'S B-DAY!	HAPPY B-DAY, CHRIS AURILIA AND DENYCE BUCK.	I'M COOL, M STUPID JOKE HERE...
22	23	24
IT'S MARK SILVESTRI'S B-DAY!	I'VE WORKED HARD TO MAKE RICK A LIKEABLE CHARACTER--	HAPPY B- TO ER MITCHE
	30	

AY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY

NOTICE

NSE TO PETER DAVID'S
, RICK JONES WILL NO
E PORTRAYED AS A JERK
THIS CALENDAR

4

SEE? I'M COOL.

5

HAPPY B-DAY, AL MILGROM!

6

7

POP

BIRTHDAY TO THE SLUG!

YOU GIVE HIM DA CAKE!

13

I'M COOLER THAN THE BLIZZARD.

14

I CAN'T DENY IT!

Y
TY'S

HAPPY B-DAY, BILL REINHOLD!

18

I'M COOLER THAN PLATINUM SPIDER-MAN#1

19

SPIDERMAN

HAPPY B-DAY, THE INVISIBLE WOMAN!

THANK YOU!

20

21

AN. NO
ES

I DON'T HAVE TO TELL ANY STUPID JOKES...

25

I...I...

ARGH!

THE KINGPIN IS SO FAT THAT...

27

RICK! SNAP OUT OF IT! IT'S ME... PETER DAVID!

-DAY
IE
ELL!

--BUT MIKE LACKEY KEEPS DISSING HIM!

31

SO CUT IT OUT!

KA-BONG

WCW

HIT HIM AGAIN, PETER!